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The DJ Magazine

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2001 GEARBOOK

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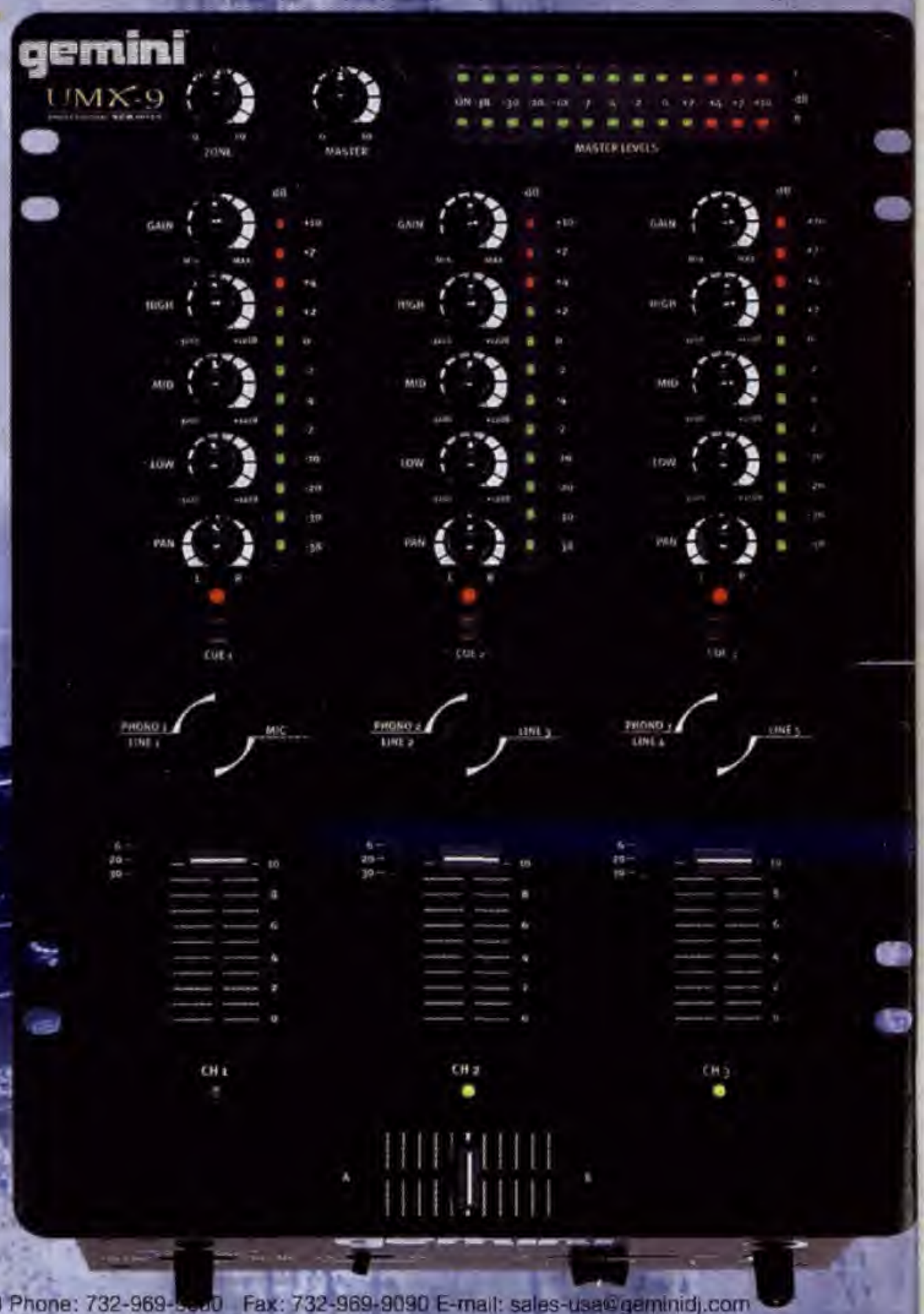

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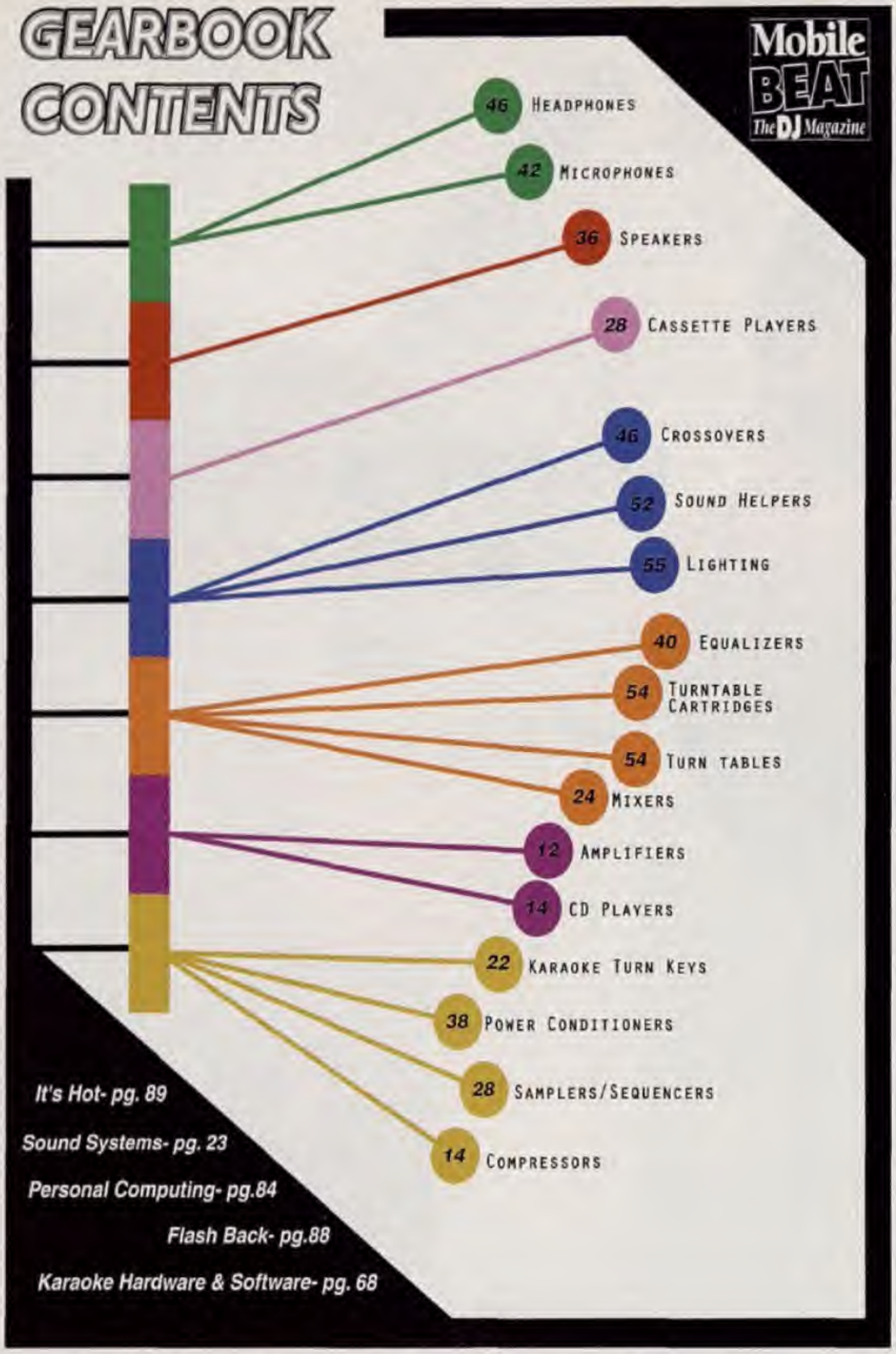

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Mobile BEAT

The DJ Magazine

Gear Book 2001 / Issue #63

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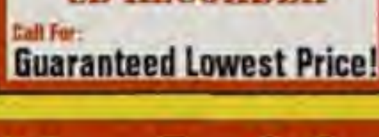

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TRACKONE

Welcome to the party!

Now that all the turn-of-the-century hype and hoopla has faded, it's time to mark another milestone: the 10th anniversary of Mobile Beat Magazine's annual Gear Book. As part of the celebration we've dressed up the extensive product listings with some colorful eyecandy. We're confident that the new chart format will make it easier to compare gear and make the Gear Book simply more fun to browse.

Fittingly, there is a party-like atmosphere in the world of technology these days as well. While the quantity and quality of the standard products for Mobile DJs continue to increase, new performance options are also constantly developing. You'll find listings for CD players, mixers, amps, groove boxes, software, lighting, and more, inside this guide. During the coming year, look for further integration of music technology as hardware MP3-based players *for DJs* start hitting the market.

To help as you contemplate new gear purchases, we've included an overview of sound system basics by Mike Spaulding, a seminar speaker on this topic at the last Mobile Beat DJ Show in Las Vegas. Mike Starnes also takes a look at what goes into building a good case—not to prosecute but to protect your all-important gear investment.

So go ahead and make 2001 a party to remember!

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"The 5-Year Warranty is great!" *F.C., Ft. Wright, KY*

"Nice amp. HF 'Air' EQ makes our music sing. Really like variable Low Cut — no more infrasonic woofer movement." *D.S., Antrim, NH*

"Best equipment in its price range." *M.P., New Brunswick, NJ*

"1400i is a real work-horse." *A.S., Winter Park, FL*

"Bought it because I sell them for a living and have yet to see one come back." *R.H., Fairfax, UT*

"Very dependable equipment." *J.C., Osage City, KS*

"Great features and ability to interconnect with other amps without an external crossover." *D.M., Colorado Springs, CO*

"In Jamaica we suffer from low voltage when playing at various dance halls. M•2600 stands up to low voltages and still sounds good." *P.S., May Pen, Jamaica*

"Sensational sound… crisp highs and powerful lows." *V.A., Auburn, PA*

"Great features and price." *S.S., Arab, AL*

"The 2600 is by far the best amp I've had for my lows. I am considering more Mackie amps since I tri-amp." *D.C., Calvment, MI*

"I thank your M•1400i. Amp looks good, also it works great." *K.S., Providence, RI*

"Plugging it into my system is the best way to check out a piece of gear so I borrowed an M•1400i from a friend. Ten seconds was all it took to hear the difference. Nice lows and dynamic range." *D.H., Port Townsend, WA*

"Bought it because it was the best and most powerful for the money." *E.P., Trenton, MI*

"Lots of quality power for the price." *E.W., Janesville, IA*

"Great amp with clean useable power. Love the multile input connectors." *J.C., Aurora, CO*

"Everything I needed in a power amplifier — reliable, powerful, built-in crossover." *C.C. Alexandria, VA*

"This amp is amazing. What clean power." *J.A., Mankato, MN*

"Sounds smooth and natural…not like it's being forced or driven too hard." *B.G., Mikwonago, WI*

"I spend 4-5 nights a week setting up and breaking down in clubs. Mackie amps are tuff stuff and don't let me down." *M.C., Zephychiles, FL*

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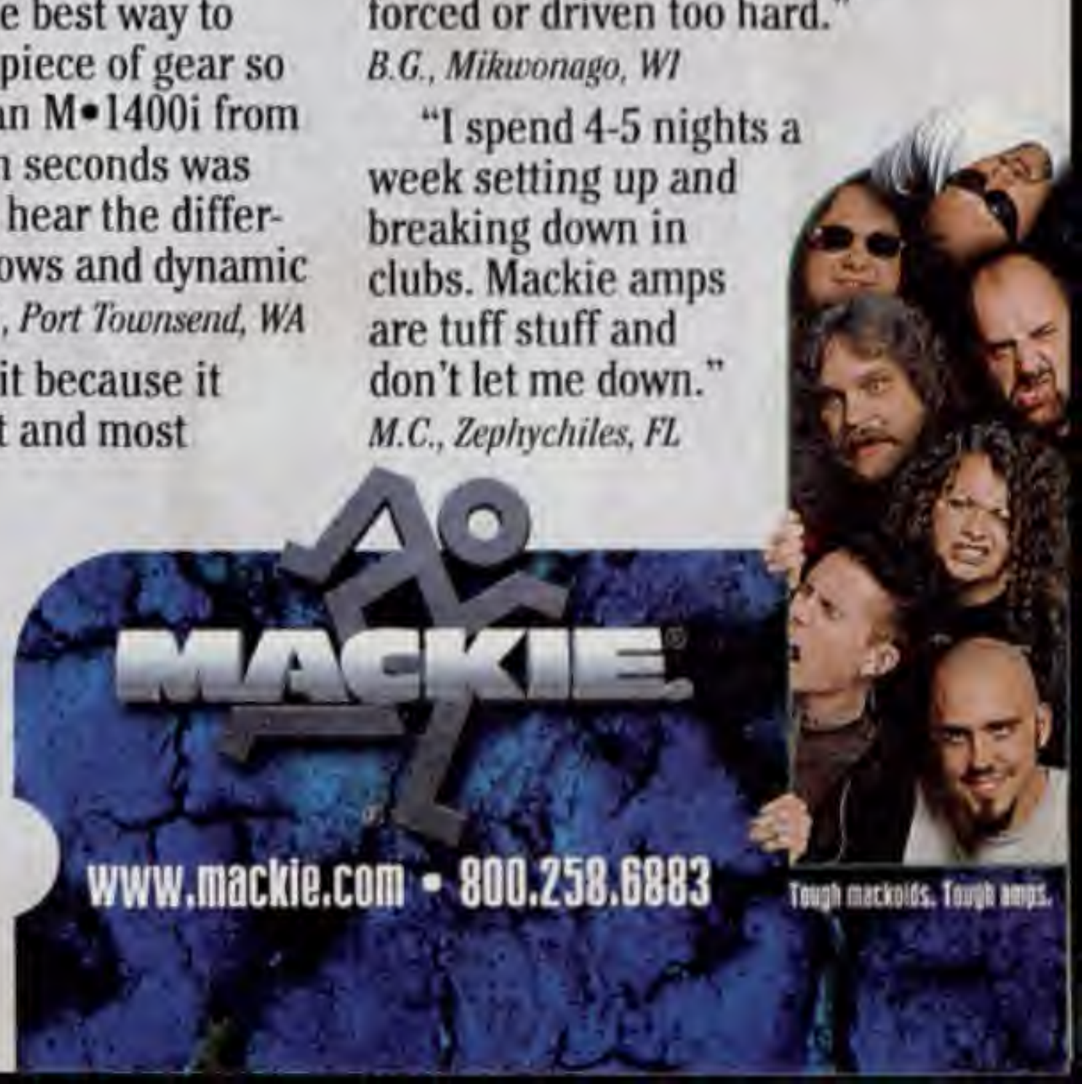

ABBREVIATIONS

AUDIO:

S wb p-5 way binding post
A-aux*
A C-alternating current
A S C-anti skate correction
A S M-anti-shock memory
A T-adjustable tonearm
B-booth*
B S-barrier strip
C-controller
c a p-capacity
CD + G-CD with graphics
c i r-circuit
C L-current limit
C L S-cue point, loop, sample access buttons
c o m p-compression driver
con dir-constant directivity (horn)
D - C-dust cover
d B-decibel
D C-direct current
d i a-diaphram
D O-digital output
D V D-digital video/versatile disc
E Q-equalizer
F-fader
F C S-fader cue start (moving crossfader triggers CD play)
F F-ferrofluid
g , kg-gram, kilogram
h a m-hamster switch
H F-high frequency
H P h-headphone
Hz , kHz-Hertz, kiloHertz
(K)-designed for karaoke use
L-line, limited (warranty)*
L - R-Linkwitz-Riley filters
L C D-liquid crystal diode display
L E D-light emitting diode display
M-master
m-mono
m a g-magnet, magnetic
m i c=microphone
M I D I-Musical Instrument Digital Interface
M S R P-manufacturer's sugested retail price
N - c o m b o-Neutrik™ combo jack (1/4" TRS + XLR)
N F-no fault
O-overload
Ω-Ohms
P-player
P h-phono*
p z t-piezo tweeter
R-record*
r e c-receiver
r e p-replaceable
r e v-reverse
R F-radio frequency
R G L-retractable guide light
R M S-Root/Mean/Square (power measurement method)
R P-relay playback (automatically alternates between CDs)
R U-rack unit
S-sampling
S C-short circuit
S L-seamless loop
S M-slip mat
S P L-sound pressure level
S R-sound reinforcement
S t =-storage capacity (#cue points,loops,and/or samples)
S t-stereo
T-tape*, thermal
T H D-total harmonic distortion
T I S-true instant start
t r a n s-transformer switch
T R S-tip/ring/sleeve (balanced 1/4" jack)
U-ultrasonic
V-Volt
v c-voice coil
V C D-video CD
W-Watt
x - F-crossfader
Z-zone

*A, B, Ph, L, R, T inputs are stereo RCA, mic inputs are 1/4", and Hph jacks are 1/4", unless otherwise noted.

LIGHTING:

b r k t-hanging bracket
C P-candle power
c h-channels
c u' cubic feet/minute
f i x-fixture
f p s-flashes per second
i n c l-included
i n d-independent
i n f-infinite
I G-interchangeable gobos
M B-mirror ball
M F-moonflower
p a t-pattern
r e m-remote
S A-sound activated
s p-speed
s w-switch
S M-stepper motor
T-thermal
X / Y-horizontal/vertical/diagonal movement

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- Detachable cord
- Mono / stereo switch
- Carrying pouch

DJ Pro 1000 MK2 S

- Detachable cord
- Carrying pouch

DJ Pro 101 SR MK2

- Single cup, shoulder style
- Carrying pouch

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- Light and compact
- Rotating earcups
- Carrying pouch

DJ Pro 50 S

- Lightweight design

DJ Pro 500 MC MK2

- Headphone / MIC combo
- Carrying pouch

DJ Pro 300

- Single cup, headband style
- Detachable cord
- Carrying pouch

DJ Pro 101 STK MK2

- Single cup, stick style
- Carrying pouch

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Amplifiers

COMPANY	MODEL	POWER/CH 8Ω	POWER/CH 4Ω	POWER, MONO 8Ω	POWER, MONO 4Ω	FREQUENCY RESPONSE	THD	COOLING
American DJ	V1500	200W	280W	600W	N/A	10Hz - 40kHz, ±1dB	1%	Fan & convection
American DJ	V2000 MKII	250W	400W	820W	1050W	10Hz - 40kHz, ±1dB	1%	Fan & convection
American DJ	V3000	400W	600W	1100W	1500W	10Hz - 40kHz, ±1dB	1%	Fan & convection
American DJ	V4000	600W	1010W	1650W	2500W	10Hz - 40kHz, ±1dB	1%	Fan & convection
Ashdown (dist. by HHB)	PM1000	320W	500W	-	-	20Hz - 20kHz -3dB	0.05%	Fan, convection
Ashdown (dist. by HHB)	PM600	210W	320W	-	-	20Hz - 20kHz -3dB	0.05%	Fan, convection
Ashly Audio	FTX-1501	185W	275W	550W	550W	20Hz-20kHz ±0.2dB	<0.004% (1kHz)	Fan
Ashly Audio	FTX-2001	300W	475W	950W	1100W	20Hz-20kHz ±0.2dB	<0.004% (1kHz)	Fan
Ashly Audio	MFA-8000	750W	1200W	2400W	3000W	20Hz-20kHz ±0.2dB	<0.025% (1kHz)	Fan
Audio2000's	APA9230	200W	300W	450W	600W	10Hz - 30kHz	0.01%	Fan
BGW Systems	Millennium 1	110W	165W	330	N/A	-	>0.05%	Fan
BGW Systems	Millennium 2	220W	330W	660W	N/A	-	>0.05%	Fan
BGW Systems	Millennium 3	330W	500W	1000W	1400W	-	>0.05%	Fan
CAVS USA	CAVS CPA 240	N/A	75W	N/A	N/A	20Hz - 20kHz +3dB	0.5%	Fan, convection
Crest	Vs 1100	300W	550W	1100W	1400W	20Hz - 20kHz	0.02%	Fan
Crest	Vs 450	150W	225W	450W	650W	20Hz - 20kHz	0.02%	Fan
Crown International	CE-1000	275W	450W	900W	1100W	20Hz - 20kHz ±0.1dB	<0.5% (1kHz)	Fan, proportional
Crown International	CE-2000	400W	660W	1320W	1950W	20Hz - 20kHz ±0.1dB	<0.5% (1kHz)	Fan, proportional
Crown International	CE-4000	600W	1200W	2400W	3600W	20Hz - 20kHz ±0.25dB	<0.5% (1kHz)	Fan, 3-speed
Crown International	K-2	500W	800W	1600W	2500W	20Hz - 20kHz ±0.25dB	<0.1% (1kHz)	Convection
Crown International	MA-2402	520W	800W	1585W	2070W	20Hz - 20kHz ±0.1dB	<0.05% (1kHz)	Fan
Gem Sound	PA-550	125W	250W	250W	500W	10Hz - 30kHz ±1dB	<0.01%	Fan
Gem Sound	PA-750	150W	300W	300W	600W	10Hz - 30kHz ±1dB	<0.01%	Fan
Gemini	XPB-1200	360W	530W	1060W	-	20Hz - 50kHz	<0.1% (0.03%-1kHz)	Fan
Gemini	XPB-1600	300W	500W	1000W	1600W	20Hz - 20kHz	<0.01%	Fan
Gemini	XPB-750	175W	275W	-	750W	20Hz - 20kHz	<0.01%	Fan
Gemini	XPB-900	280W	400W	800W	-	20Hz - 50kHz	<0.1% (0.03%-1kHz)	Fan
Gemini	XPM-3000	220W*	385W*	-	430W sub*	-	-	Fan
Jaguar (dist. by CAVS USA)	PA-203II	N/A	100W	N/A	N/A	20Hz - 40kHz -3dB	0.1% (1kHz)	Fan, convection
Jaguar (dist. by CAVS USA)	PA-506N	N/A	130W x4ch	N/A	N/A	20Hz - 40kHz -3dB	0.1% (1kHz)	Fan, convection
Mackie Designs	M2600	500W	850W	1700W	2600W	20Hz - 40kHz +0, -0.01dB	<0.025% (8Ω)	Fan
Pioneer	SA-V 350k	N/A	120W	N/A	N/A	30Hz - 15kHz	<1%	-
Power Teq (acoustic®)	A-200	90W	180W	200W	N/A	-	-	-
Power Teq (acoustic®)	A-400	150W	290W	400W	N/A	-	-	-
Pyle Pro Audio	PT1600	100W	140W	250W	280W	10Hz – 50kHz	0.1%	Fan
Pyle Pro Audio	PT2000	120W	175W	300W	350W	10Hz – 50kHz	0.1%	Fan
Pyle Pro Audio	PT3200	200W	300W	600W	N/A	10Hz – 50kHz	0.1%	Fan
Pyle Pro Audio	PT4000	260W	400W	750W	N/A	10Hz – 50kHz	0.1%	Fan
QSC Audio Products	PLX 3002	550W	900W	1100W	2000W	20Hz - 20kHz	<0.01%	Fan, convection
QSC Audio Products	PLX 3402	700W	110W	2200W	3400W	20Hz - 20kHz	<0.01%	Fan, convection
QSC Audio Products	RMX 1450	280W	450W	900W	1400W	20Hz - 20kHz	<0.03%	Fan, convection
QSC Audio Products	RMX 2450	500W	750W	1500W	2400W	20Hz - 20kHz	<0.03%	Fan, convection
QSC Audio Products	RMX 850	200W	300W	600W	830W	20Hz - 20kHz	<0.03%	Fan, convection
Rolls	RA900	260W	410W	850W	1100W	20Hz - 20kHz	0.05%	Fan
RSQ Audio	DP-A202	N/A	100W	N/A	N/A	5Hz - 20kHz	0.03% (1kHz)	Convection
SoundTech Pro Audio	PS802	230	400	800	N/A	20Hz - 20kHz	< 0.05%	Fan
VocoPro	VP-500X	N/A	150W	300W	N/A	20Hz - 20kHz	>100dB	Convection
VocoPro	VP-600X	N/A	300W	600W	N/A	20Hz - 20kHz	>100dB	Fan
Yamaha	CP2000	450W	650W	1300W	2000W	20Hz - 50zHz	0.1%	Fan
Yamaha	XS250	170W	250W	500W	N/A	20Hz - 50zHz	0.05%	Fan
Yamaha	XS350	230W	350W	700W	N/A	20Hz - 50zHz	0.05%	Fan

PROTECTION	INPUT	SPEAKER CONNECT.	INDICATOR LIGHTS	FEATURES
DC, O, SC, on/off, thump	Speakons	-	-	Front panel reset
DC, O, SC, on/off, thump	-	-	-	Fr panel reset, limiter/ch, 2 filters
DC, O, SC, on/off, thump	-	-	-	Subwoofer, crossover
DC, O, SC, on/off, thump	Speakons	-	mode LED	Subwoofer
-	XLR, 1/4" TRS	Speakons, 1/4"	-	MOSFET
-	XLR, 1/4" TRS	Speakons, 1/4"	-	MOSFET
Fuseless SC, DC, U, RF, turn-on delay	XLR, 1/4"	Swbp, 1/4"	11 seg level, clip, protect	-
Fuseless SC, DC, U, RF, turn-on delay	XLR, 1/4"	Swbp, 1/4"	11 seg level, clip, protect	-
Fuseless SC, DC, U, RF, T	XLR, 1/4"	Swbp, 1/4", Speakons	11 seg level, clip, limit, T, protect	-3
T, O, power-limit	XLR, RCA	Banana, 1/4" TRS	-	[illegible]
-	XLR, 1/4"	Swbp	Power, signal, clip/limit	Switchable clipping eliminator
-	XLR, 1/4"	Swbp	Power, signal, clip/limit	Switchable clipping eliminator
-	XLR, 1/4"	Swbp	Power, signal, clip/limit	Switchable clipping eliminator
-	2-mic, 2-aux	4Ω-8Ω	-	(K), vol, EQ, echo
DC,SC,clip, T, in-rush	BS, 1/4" TRS	Swbp	-	-
DC,SC,clip, T, in-rush	BS, 1/4" TRS	Swbp	-	-
SC, O, T, DC, CL	N-combo, BB	Speakons (opt. BS, Swbp)	Power, signal, fault, clip	-
SC, O, T, DC, CL	N-combo, BB	Speakons (opt. BS or Swbp)	Power, signal, fault, clip	-
SC, O, T, DC, CL	N-combo, BS	Speakons (opt. BS or Swbp)	Power, signal, fault, clip	-
SC, O, T, DC, CL	XLR, 1/4" TRS	Swbp	TLC, clip, IOC, signal	-
SC, O, T, DC, CL, HF, fault	XLR, 1/4" TRS	Swbp	TLC, clip, IOC, signal	-
T, output	1/4", RCA	Swbp, 1/4"	-	-
T, output	1/4", RCA	Swbp, 1/4"	-	-
SC, T, DC, U, subsonic, RF, turn-on, CL, in-rush	XLR, 1/4"	Swbp (110v), Speakons (230v)	Clip, mode, power, signal	MOSFET output stage
SC, T, DC, subsonic, RF, turn-on delay, CL	XLR, 1/4"	Swbp (110v), Speakons (230v)	Clip, mode, power, signal	bipolar technology
SC, T, DC, U, subsonic, RF, turn-on, CL, in-rush	XLR, 1/4"	Swbp (110v), Speakons (230v)	Clip, mode, power, signal	MOSFET output stage
SC, T, DC, U, subsonic, RF, turn-on, CL, in-rush	XLR, 1/4"	Swbp (110v), Speakons (230v)	Clip, mode, power, signal	3 ch (* various power combos)
Protection circuit	2-mic, 2-aux	-	-	(K), vol, EQ, echo
Protection circuit	2-mic, 2-aux	-	-	(K), vol, EQ, echo
On/off, DC, SC, T	XLR	Speakons, Swbp	Signal, O & status LEDs	2 low-cut filters, 2 sub x-overs, limiter
-	Mic, LD-2, VCR/T, video-3	4	-	(K), tone/key controls, echo, 4 video outs
-	XLR, 1/4" TRS	-	LED	
-	XLR, 1/4" TRS	-	LED	
power, clip	N-combo, XLR, 1/4", RCA	Swbp, banana	Clip	A-B spkr selector, dual VU
power, clip	N-combo, XLR, 1/4", RCA	Swbp, banana	Clip	A-B spkr selector, dual VU
power, clip, signal	N-combo, XLR, 1/4", RCA	Swbp, banana	Clip	A-B spkr selector, dual VU
power, clip	N-combo, XLR, 1/4", RCA	Swbp, banana	Protect, clip, signal	A-B spkr selector, dual VU
SC, CL, T, U, RF, O, on/off, DC	XLR, 1/4" TRS	Swbp, Speakons	Bridge/par mode, power, signal, clip /ch	PowerWave™ power sup, limiters, filters
SC, CL, T, U, RF, O, on/off, DC	XLR, 1/4" TRS	Swbp, Speakons	Bridge/par mode, power, signal, clip /ch	PowerWave™ power sup, limiters, filters
SC, CL, T, U, RF, O, on/off, AC	BS, XLR, 1/4" TRS	Swbp, Speakons	Power, signal, clip /ch	Toroidal transformers, limiters, filters
SC, CL, T, U, RF, O, on/off, AC, triac crowbar	BS, XLR, 1/4" TRS	Swbp, Speakons	Power, signal, clip /ch	Toroidal transformers, limiters, filters
SC, CL, T, U, RF, O, on/off, AC	BS, XLR, 1/4" TRS	Swbp, Speakons	Power, signal, clip /ch	Toroidal transformers, limiters, filters
O	1/4" TRS, XLR	1/4", 5-wbp	Pwr, signal, clip, protect	-
-	-	-	-	(K), vol, EQ, digital echo, key control
SC, CL, T, DC, on/off	1/4", XLR	Swbp	Power, protect, mono, clip, T	Class H digital switching power supply
SC, T, DC, on/off, AC	XLR, 1/4"	Swbp	-	(K), volume controls
SC, T, DC, on/off, AC	XLR, 1/4"	Swbp	-	(K), volume controls
On/off, DC, T, limiter	XLR, 1/4" TRS	1/4", Swbp	Power, protect, T, clip, signal	-
On/off, DC, T	BS, XLR	BS, Swbp	Power, protect, clip, signal	-
On/off, DC, T	BS, XLR	BS, Swbp	Power, protect, clip, signal	-

CD Players

COMPANY	MODEL	TYPE	STYLE	PITCH	FRAME ACCURATE?	PLAY	CUES	FINE CUE	PROGRAMMABLE?
American DJ	DCD-PRO450	Dual	Drawer	±8%, 12%, 16%	Yes	Single, cont	-	Wheel	Yes
American DJ	DCD-PRO500	Dual	Drawer	±8%, 12%, 16%	Yes	Single, cont	-	Wheel	Yes, 30 tr/side
American DJ	PRO-DJ3	Single	Front load	±8%, 12%, 16%	Yes	Single, cont	-	Wheel	Yes, 20 tr/side
American DJ	Pro-Scratch 1	Single	Front load	±8%, 12%, 16%	Yes	Single, cont	-	Wheel	Yes, 20 tr/side
Denon	DN-2000F Mk3	Dual	Drawer	±4, 8%	Yes	Single, cont	Music	Wheel	-
Denon	DN-2500F	Dual	Drawer	±4, 8, 16%	Yes	Single, cont	Music	Wheel	-
Gem Sound	CD-15	Single	Drawer	±8, 12, 16%	Yes	Single, cont	Music	Button, joystick, wheel	No
Gem Sound	CD-25	Dual	Drawer	±12%	Yes	Single, cont	Music	Button	No
Gem Sound	CD-55	Dual	Drawer	±12%	Yes	Single, cont	Music	Button	No
Gemini	CD-140	Single	Drawer	±4, 8, 16%	Yes	Single, cont	Music	Button, wheel	-
Gemini	CD-210	Dual	Drawer	±16%	Yes	Single, cont	Auto-cue	Button	-
Gemini	CD-240	Dual	Drawer	±16%	Yes	Single, cont	Auto-cue	Button	-
Gemini	CD-340	Dual	Drawer	±16%	Yes	Single	Auto-cue	Wheel	Yes
Gemini	CDJ-20	Single	Top load	±16%	Yes	Single, cont	Music, time code	Button, wheel, joystick	-
next!	NCD-5000	Dual	Drawer	±10%	Yes	Single, cont	Music	Button	Yes
next!	NCD-6000	Dual	Drawer	±10%	Yes	Single, cont	Music	Wheel	Yes
Numark	CDN-12	Single	Drawer	±12%	Yes	Single, cont	Music	Wheel	Yes
Numark	CDN-20S	Dual	Drawer	±12%	Yes	Single, cont	Music	Button	Yes
Numark	CDN-32S	Dual	Drawer	±12%	Yes	Single, cont	Music	Wheel	Yes
Numark	CDN-34S	Dual	Drawer	±12%	Yes	Single, cont	Music	Wheel	Yes
Numark	CDN-88	Dual	Drawer	±100%	Yes	Single, cont	Music, time code	Wheel, buttons	Yes
Pioneer	CDJ-100S	Single	Front load	±10, -16%	Yes	Single, cont	Music	Wheel	-
Pioneer	CDJ-500II Ltd	Single	Top load	±10	Yes	Single, cont	Music	Wheel	-
Pioneer	CDJ-700S	Single	Top load	±10, 16%	Yes	Single, cont	Music	Wheel	-
Pioneer	CMX-5000	Dual	Front load	±6, 10, 16%	Yes	Single, cont	Music	Wheel	Yes
Stanton	S-650	Dual	Drawer	±16%	Yes	Single, cont	Music	Wheel	Yes
Stanton	S-700	Dual	Drawer	±16%	Yes	Single, cont	Music	Wheel	Yes
TASCAM	CD 302	Dual	Top load	±32%	Yes	Single, cont	Music, time code	Button, wheel	Yes
TASCAM	CD 450	Single	Front load	±12%	Yes	Incremental	Auto cue	Button	Yes

Compressors

COMPANY	MODEL	CHANNELS	TYPE	INPUTS	OUTPUTS	FEATURES
Aphex Systems	Easyrider® Autocomp. 108	Dual	-	1/4" TRS	XLR, 1/4" TRS	Easyrider® transparency tech
Ashly Audio	CLX-52	Dual	-	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	Detector patch point
Rane	DC 24	Dual	Comp/Lim/Expander-Gate	1/4" TRS, XLR	1/4" TRS, XLR	24dB/oct active x-over, side chain insert
Rane	MC 22	Dual	Comp/Lim/Expander-Gate	1/4" TRS, XLR	1/4" TRS, XLR	ADX auto-down xpander/gate circuit, St link
Rane	VP 12 Voice Processor	Dual	Mic preamp w/ process	XLR, terminal	XLR, terminal	Phant pwr, filters, para EQ, de-ess, gate/exp/comp
Rolls	RP252	Dual	2-way	XLR, 1/4"	XLR, 1/4"	Comp/lim/gate w/ var threshold & release
Yamaha	GC2020C	Dual	2-way	XLR, 1/4"	XLR, 1/4"	Exp/gate w/ var threshold/ch

FEATURES	SIZE	WEIGHT	MSRP
SL, FCS, St=8, RP, TIS, ASM=40 sec	C-3 RU x 19"W x 1.58", P-2 RU x 19" x 9.86"	P-11, C-4.5	$999
S (rev), SL, FCS, St=80, RP, TIS, 6 CLS/side, bop	C-3 RU x 19"W x 1.58", P-2 RU x 19" x 9.86"	P-11,C-4.5	$1,249
S, SL, FCS, St=40, RP, TIS, 6 CLS/side, bop	4.63" x18.5" x 10.25"	11	$649
S (7 sec x 3), SL, FCS, TIS, 3 CLS, rev play, effs, large jog wh	-	-	$999
ASM=20 sec, DO, CLS, serial port	-	-	$999
Key adjust, pitch bend, S, SL, CLS, brake effect, TIS, EOM	-	-	$1,599
-	-	-	$379
Loop-reloop	-	-	$599
Loop-reloop	-	-	$699
DO, BNC	2 RU x 19" x 10"	11	$419
TIS, DO, stutter (w/ rev)	C-2 RU x 19" x 3.63", P-2 RU x 19" x 10"	C-3.5, P-11	$599
TIS, DO, stutter (w/ rev), ASM, direct access	C-2 RU x 19" x 3.63", P-2 RU x 19" x 10"	C-3.5, P-11	$799
TIS, DO, ASM, direct access, stutter (w/ rev)	C-5" x 19" x 3", P-2 RU x 19" x 10"	C-5, P-11	$949
DO, ASM=10-40 sec, 3 time display modes	3.25" x 9.75" x 8.5"	4.5	$399
SL	-	-	$599
SL	-	-	$699
Pitch wheel	-	-	$300
FCS, DO, RP	-	-	$550
ASM, TIS, FCS, DO, RP, pitch wh	-	-	$740
Stutter, SL, ASM, TIS, FCS, DO, RP, pitch wh	-	-	$1,050
Beatkeeper w/ sync, SL-2, CLS-3, ASM=48 sec, TIS, FCS, DO	-	-	$1,399
Tempo w/o pitch change, jog effs, RP, DO, high sp search	-	-	$589
Tempo w/o pitch change, SL, RP	-	-	$799
Tempo w/o pitch change, SL, RP, shock resist	-	-	$999
Auto mix, effs, RP, DO, FCS, ASM=8 sec, legato link conversion	C-3 RU x 19" X 2.88", P-2 RU x 19" x 10.56"	C-4.14, P-11.2	$1,400
Buffer mem, ASM, SL, TIS, FCS, RP, DO	C-2 RU x 19", P-2 RU x 19"	-	$599
TT effs, buffer mem, ASM, SL, TIS, FCS, RP, DO	C-2 RU x 19", P-2 RU x 19"	-	$799
DO (S/PDIF)	4.1" x 18.9" x 12.2"	11.2	$799
St=1000, tempo sync, SL, ASM, 5-10 sec	C-2 RU x 19" x 8.7", P-2 RU x 19" x 10.3"	C-6.6, P-13	$1,375

SIZE	MSRP
1 RU	$299
1 RU x 19" x 6"	$539
-	$599.00
-	$299.00
-	$599.00
1 RU x 19" x 6"	$275
1.94" x 19" x 15.38"	$469

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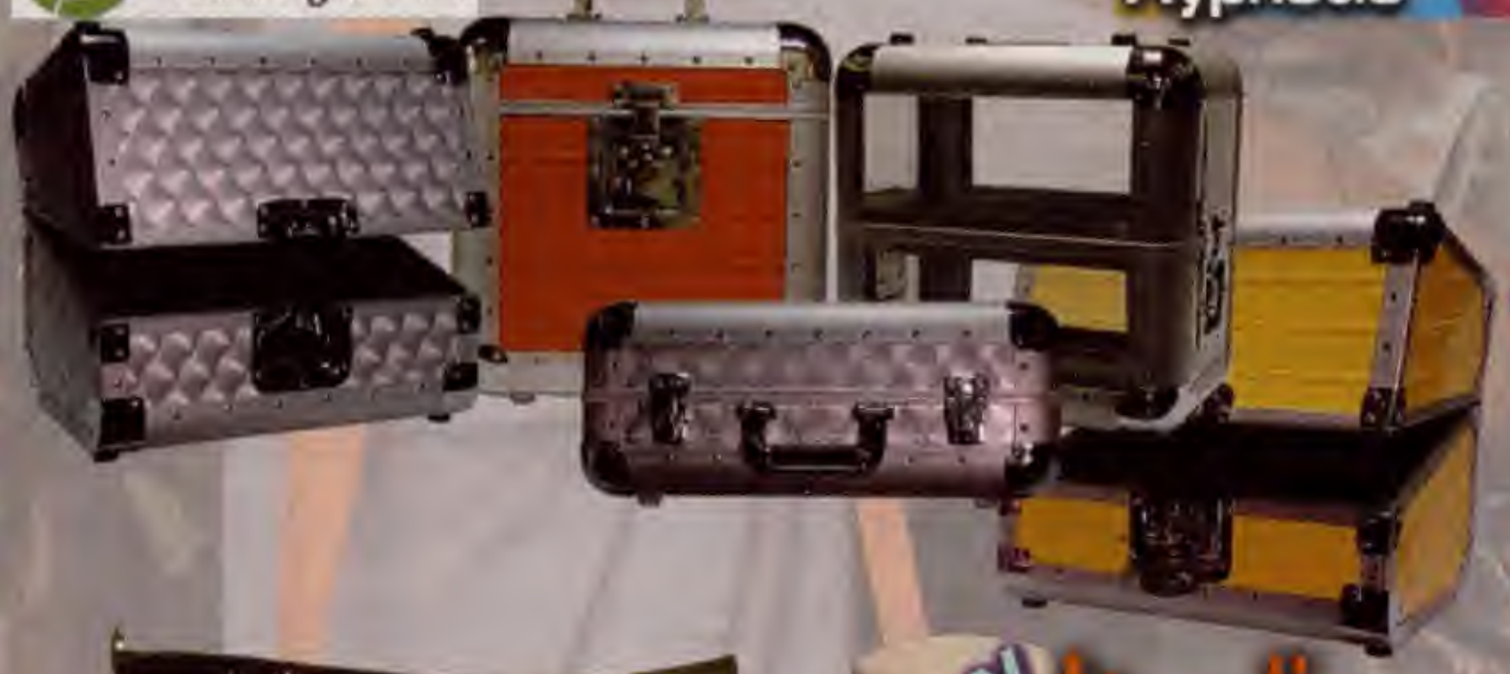

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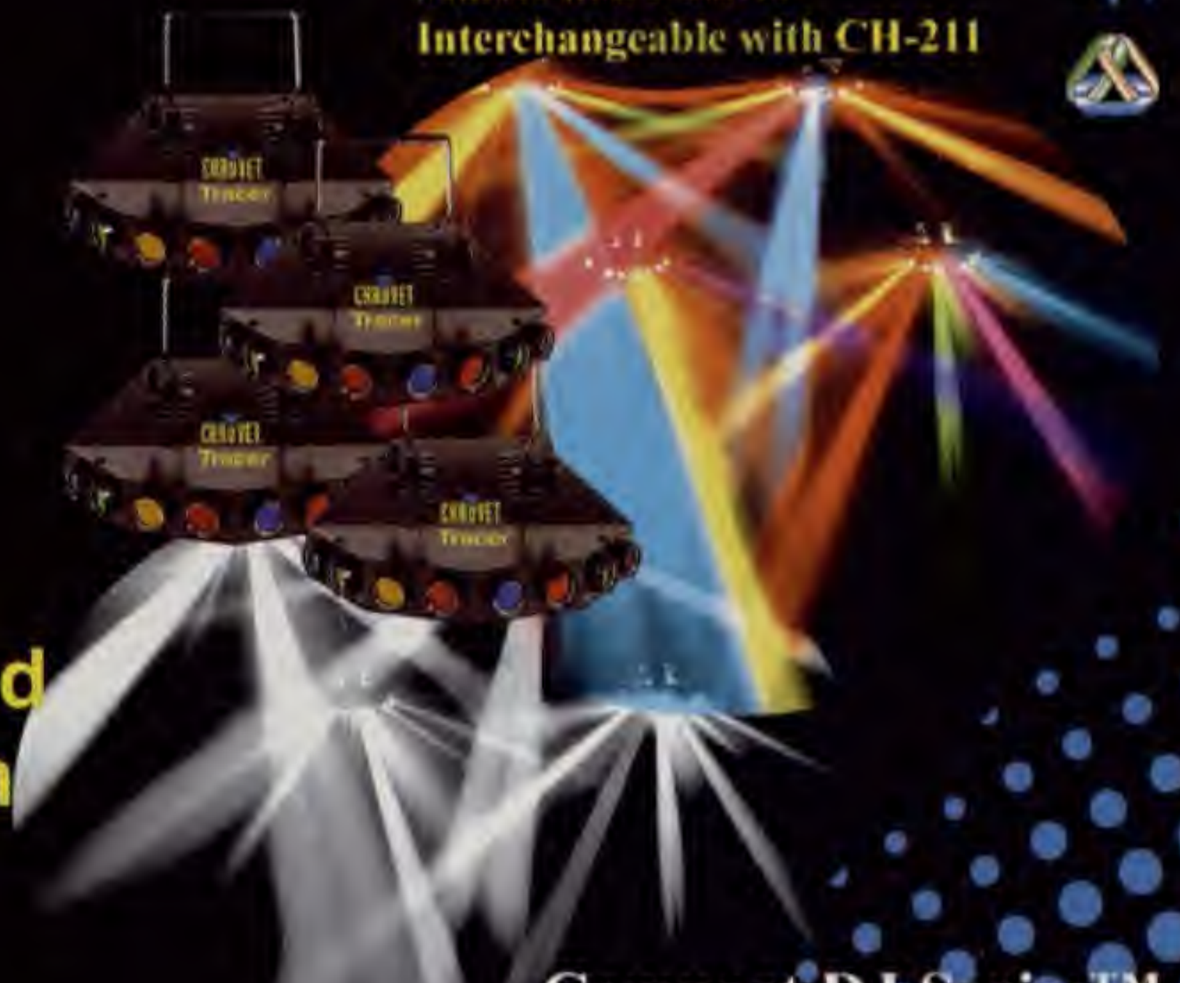

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Karaoke Turn Keys

COMPANY	MODEL	CASS	DISC TYPES	# DISCS	MIC INPUTS	KEY CONTROL	#VIDEO OUTPUTS	FREQUENCY RESPONSE	SPEAKERS	POWER RMS
RSQ Audio	CGK-100	Yes	CD+G, VCD, CD	1	2	12	1	-	2" tweeter, 4.73" woofer	36W
RSQ Audio (dist. by Sound Choice)	CGK-90	Yes	CD+G, VCD, CD	1	2	-	1	-	2" tweeter, 4.73" woofer	36W
VocoPro	Bravo	Yes	CD+G	1	2	19	1	20Hz - 20kHz	St 2-way, 4 spkr	40W
VocoPro	Colt	No	CD+G	1	2	19	1	20Hz - 20kHz	St 2-way, 4 spkr	40W
VocoPro	Duet	Dual	CD+G	1	2	12	1	20Hz - 20kHz	St 2-way, 4 spkr	40W
VocoPro	Twister II	Yes	CD+G	1	3	19	1	20Hz - 20kHz	St 2-way, 6 spkr	125W
VocoPro	Viper II	Yes	CD+G	1	3	19	1	20Hz - 20kHz	St 2-way, 4 spkr	300W
VocoPro	Wanderer	No	CD+G	1	2	19	1	20Hz - 20kHz	St 3-way, 6 spkr	45W

Sound System basics: These tips can save you bucks as you build your sound system

Better sound for fewer bucks

By Mike Spaulding

Before you get too far along writing out your shopping list from this year's Gear Book, why not spend a moment and take inventory of your sound system? Maybe you've got the itch for some improvements or expansion, but aren't sure of just what you need or where to start. Without getting extremely technical, let's take a look at the basic components of a sound system and what they do.

Schematically speaking...

Every DJ or professional PA sound system must have a mixer, amplifier(s) and speaker(s), along with the associated cables to connect the components. The trick to getting the maximum from your sound system lies in how these pieces are

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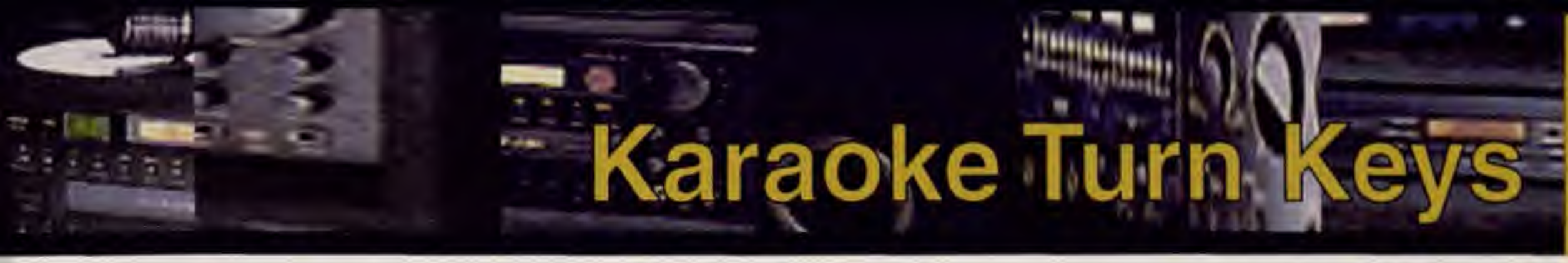

Karaoke Turn Keys

POWER TOTAL	FEATURES	SIZE	WEIGHT	MSRP
-	Portable, top-load, echo, vocal replace, mic/9 CD+Gs included	16.38" x 12.09" x 9.36"	8.4	$599
-	Portable, top-load, echo, vocal replace, mic/9 CD+Gs included	16.38" x 12.09" x 9.36"	8.4	$499
160W	-	18.5" x 12.5" x 15.13"	-	N/S
160W	-	18.5" x 12.5" x 15"	-	N/S
80W	-	12.25" x 9" x 21.25"	30	N/S
250W	Echo-2 mics	18" x 17" x 23.25"	-	N/S
600W	Echo-2 mics, 15" Eminence woofer	20.5" x 19.25" x 23.5"	-	N/S
180W	-	18.38" x 15.75" x 23.25"	-	N/S

connected and your understanding of how they operate.

Whether your mixer is a simple two-channel "battle" model or a 96-channel touring console, when you get to the lowest common denominator they both do the same thing, which is mix two or more incoming signals into a single mono or stereo output. The signals can be from CD players, microphones, turntables or other sources.

While mixers vary from manufacturer to manufacturer, most will have the same basic features, which includes an input stage, faders, perhaps an EQ section and an output stage.

The input stage is where the signal enters. Your mixer may have "trim" controls which allow you to adjust the sensitivity of each individual channel.

From the input stage, the signal travels through the channel fader to the output stage. The fader allows you to control the volume (attenuation) of each individual channel. A "main" or "master" fader on the output stage provides volume control for the entire mix.

From this point the signal may then pass into an equalizer (EQ) section. The EQ may provide simple rotary tone controls for bass, mid, high or divide the signal into seven or more separate bands ("graphic EQ"). Higher-end mixers may have an EQ on each channel which will allows for equalization of each

continued on page 29

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COMPANY	MODEL	CHANNELS	INPUTS	OUTPUTS	EFFECTS LOOPS	EQ ROTARY	EQ GRAPHIC
American DJ	Q-2221 Q-Deck	2	Ph-2, L-2, A-2, mic-1	M-1	No	3 x 2, 2 mic	N/A
American DJ	Q-3433/S	4	Ph-3, L-4, A-3, mic-3	M-2 (XLR)	No	3 x 3, 3 mic	N/A
American DJ	XDM-2221 Skillz	2	Ph-2, L-2, A-2, mic-1	M-1	No	3 x 2, 2 mic	N/A
American DJ	XDM-3633 Commander	4	Ph-3, L-6, A-3, mic-3	M-2 (XLR)	Yes	3 x 4, 3 x 2 mic & Z	N/A
Audio2000's	AKJ7100	7	L-4, mic-6 (1/4")	M-1	Yes (2: mic, music)	3 x 2	N/A
Audio2000's	AKJ7150	7	L-4, mic-6 (1/4")	M-1, R-1	Yes (2: mic, music)	3 x 2	N/A
Audio2000's	AKJ7300	11	Ph-2, L-4, mic-3 (XLR, 1/4"), T-2, A-1	M-1, Z-1, R-1	Yes	3 x 6	N/A
Audio2000's	AKJ7301	11	Ph-2, L-4, mic-3 (XLR, 1/4"), T-2	M-1, Z-1, R-1	No	3 x 2	7 x 2
Electro-Voice	PSX 1000	10	L-10 (1/4"), 4 (st 1/4"), 10 (XLR)	M-2 1/4", Z-2 1/4", R-2	No	3 X 10 (sweep mid)	7 x 1
Electro-Voice	PSX 600	8	L-8 (1/4"), 2 (st 1/4"), 6 (XLR)	M-2 1/4", Z-2 1/4", R-2	No	3 X 8	7 x 1
Gem Sound	DMX-2	2	Ph-2, L-2, mic-1	M-1	No	3 x 2	N/A
Gem Sound	DMX-6	4	Ph-2, L-5, mic-2	M-1, Z-1	No	3 x 2	N/A
Gem Sound	DMX1030	5	Ph-3, L-5, mic-2 (N-combo, 1/4")	M-1, R-1	No	-	7 x 2
Gem Sound	DMX1070	5	Ph-3, L-5, mic-2 (N-combo, 1/4")	M-1, R-1	No	-	7 x 2
Gem Sound	MPX-5	3	Ph-2, L-1, mic-1	M-1	No	N/A	N/A
Gemini	BPM-1000	4	Ph/L-1, Ph-2, L-5, mic-3	M-2 (1/4" TRS, RCA), B-1, R-1	No	3 x 4, 2 mic	N/A
Gemini	KL-10	2	Ph/L-2, L-2, mic-1 (N-combo)	M, B, R	Yes	3 x 2, 2 mic	N/A
Gemini	KM-130	3	Mic-3 (1/4")	M-2	No	3 x 3, mid sweep	N/A
Gemini	UMX-3	2	Ph/L-3, L-1, mic-1	M-2 (1/4" TRS, RCA), R-1, Z-1	No	N/A	N/A
Gemini	UMX-7	2	Ph/L-3, L-1, mic-1	M-2 (1/4" TRS, RCA), R-1, Z-1	No	3 x 2, 1 mic	N/A
Gemini	UMX-9	3	Ph/L-3, L-2, mic-2	M-2 (XLR, RCA), R-1, Z-1	No	3 x 3	N/A
next!	PRO-100	4	Ph-3, L-9, mic-2 (XLR, 1/4")	M-2 (XLR), Z-1, R-1	Yes	3 x 4	N/A
next!	PRO-80	4	Ph-3, L-9, mic-2 (XLR, 1/4")	M-2 (XLR), Z-1, R-1	No	3 x 4	N/A
Numark	CD Mix-1	2	2-Ph, 2-L, 2-CD, 1-mic	2-M (bal), 1-R	No	3 x 2	N/A
Numark	CM100	4	Ph-3, L-8, mic-2	M-2 (bal), R-1, Z-1	Cue send	N/A	4 x 2
Numark	DM1001X / DM1002X	2	Ph-4, L-2, mic-1	M-1, R-1, Z-1	No	3 x 2	N/A
Numark	DM1200	4	Ph/L-3, L-8, mic-2	M-2 (bal), R-1, Z-1	Send only	N/A	6 x 2
Numark	DM1295	4	Ph/L-3, L-8, mic-2	M-2 (bal), R-1, Z-1	Send only	N/A	6 x 2
Numark	DM1835 / DM1885	4	Ph-3, L-8, mic-2	M-2 (bal), R-1, Z-1	Send only	3 x 4	N/A
Numark	DM2000X / DM2002X	3	Ph-3, L-5, mic-1	M-1, R-1, Z-1	Send only	3 x 3	N/A
Numark	EM460	3	Ph-3, L-8, mic-1	M-2 (bal), R-1, Z-1	No	3 x 4	N/A
Numark	PRO SM-1 / PRO SM-2	2	Ph-4, L-2, mic-1	M-2 (bal), R-1, Z-2	No	3 x 2	N/A
Numark	PRO SM-3	3	Ph-3, L-3, mic-1	M-2 (bal), R-1, Z-1	Yes	3 x 3	N/A
Numark	RM6	6	L-6, Ph-1, mic-3	Z-2 (bal, unbal)	No	zone, mic	-
Numark	Ultimate Party Machine	2	2-Ph, 2-L, 2-CD, 1-mic	1-M (bal), 1-R	No	3 x 2	N/A
Peavey	3D Mix™	2	Ph/L-2, mic-1	M-1, T-1,	No	2 x 2, mic	N/A
Pioneer	DJM-300	2	Ph/L-2, CD-2, mic-1	M-2	Yes	3 x 2, mic	N/A
Pioneer	DJM-500	4	Ph-3, L-2, CD-2, mic-2 (XLR, 1/4")	M-3, Z-1	Yes	3 x 4	N/A
Pioneer	DJM-600	4	Ph-3, L-5, mic-2	M-2 (XLR, RCA), R-1, B-1	Yes	3 x 4	N/A
Pyle Pro Audio	1015	3	Ph-2, L-4, mic-2	M-1 (RCA & 1/4"), R-1, Z-1	No	3 x 3, 3 mic	N/A
Pyle Pro Audio	1020	3	Ph/L-2, L-4, mic-2	M-2 (RCA & 1/4"), R-1, Z-1	No	3 x 3, 3 mic	N/A
Pyle Pro Audio	1910	4	Ph/L-2, L-6, mic-2 (N-combo, 1/4")	M-3 (2-RCA & 1/4"), R-1, Z-1	Yes	3 x 3, 3 mic	2 x 10
Pyle Pro Audio	720	2	Ph/L-2, L-2, mic-1	M-1, R-1	No	2 x 1	N/A
Rane	MM 22z	2	L-7, Ph/L-2, A-1, mic-2 (XLR, 1/4")	M-2 (1/4" TRS), T-1, Z-2	Yes	3 x 2, 2 mic	N/A
Rane	MM 24z	2	L-7, Ph/L-3, A-1, mic-2 (XLR, 1/4")	M-2 (XLR, 1/4"), T-1, Z-1, B-1	Yes	4, 3 mic	N/A
Rane	MM 8z	4	L-8, Ph/L-4, A-1, mic-2 (XLR, 1/4")	M-2 (1/4" TRS), T-2	Yes	3 x 4	N/A
Rane	MP 2016	4	Ph/L-4, A-5, mic-2 (XLR, 1/4")	M-2 (XLR, RCA), T-2	Yes	3 x 6 optional	N/A
Rane	TTM 52i	2	L-2, Ph-2, A-1, mic-1 (1/4" TRS)	M-2 (1/4" TRS, RCA)	Yes, mic sep	4, 2 mic	N/A
Rane	TTM 54i	2	L-2, Ph-2, A-1, mic-1 (1/4" TRS)	M-2 (1/4" TRS, RCA)	Yes, mic sep	4, 2 mic	N/A
Roland	DJ-2000	4	Ph-3, L-4, mic-2	M	No	3 x 4, 2 mic	N/A
Rolls	RM65	6	L-6 1/4", mic-6 XLR, 1 RCA	M-2 1/4" TRS, R-1	Yes	2 x 6	N/A
SoundTech Pro Audio	DJ6	5	Ph-2, L-5, mic-3 (XLR-1, 1/4"-2)	M-1, Z-1, R-1	No	2 x 1 mic	5 x 2
Vestax	PMC-03A	2	Ph-2, L-2, mic-1	M-2	No	2 x 2	N/A
Vestax	PMC-05 PRO II	2	Ph-2, L-2, mic-2	M-2	No	2 x 2, 2 mic	N/A
Vestax	PMC-07 PRO	2	Ph-2, L-3, mic-2	M-2 (1/4" TRS, RCA)	No	3 x 2, 2 mic	N/A
Vestax	PMC-15 Mk II	4	Ph-3, L-6, mic-2	M-2	Yes	3 x 4	N/A
Vestax	PMC-270A	3	Ph-3, L-6, mic-2	M-2 (1/4" TRS, RCA)	Yes	3 x 3, 2 mic	N/A
VocoPro	DA-1050 Pro	2	L-2, mic-3, video-2	Mixed-2, mic-2, music-1	No	Parametric-mics	2 x 7(music)
VocoPro	KJM-7900 Pro	6	Ph-2, L-5, mic-3, video-3	M-1, Z-1, R-1, video-2	Yes	3 x 6	N/A
Yamaha	EMX660	6	Ph-1, L-6, mic-6, T, A	M-4, R-1	Yes	N/A	7 x 2
Yamaha	GF12/12	12	Ph-2, L-12, mic-8	M-12, R-1	Yes	3 x 12	N/A

CUTS	FREQUENCY RESPONSE	S/N RATIO	CROSSFADER	SAMPLER	EFFECTS
No	20Hz - 20kHz ±1dB	L >85/mic >78/ph >80dB	Rep, Alps Feather Fader	N/A	N/A
No	20Hz - 20kHz ±1dB	>85dB	Rep, Alps Feather Fader	N/A	N/A
No	20Hz - 20kHz ±1dB	L >85/mic >78/ph >80dB	Rep, Alps Feather Fader	N/A	N/A
4-LF	20Hz - 20kHz ±1dB	>85dB	Rep, Alps Feather Fader	N/A	N/A
No	20Hz - 30kHz	80dB	N/A	N/A	Echo, key control
No	20Hz - 30kHz	80dB	N/A	N/A	Echo, key control
No	20Hz - 20kHz	75dB	Yes	N/A	Echo, key control
No	20Hz - 20kHz	75dB	Yes	N/A	Echo, 8 eff, key control
Yes (LF, voice)	15Hz - 60kHz (mixer)	-83dB	N/A	N/A	200 digital
No	15Hz - 60kHz (mixer)	-83dB	N/A	N/A	2 x 100 digital
No	20Hz - 20kHz ±3dB	-	Rep	N/A	N/A
No	20Hz - 20kHz ±0.5dB	-	Rep	N/A	N/A
No	20Hz - 20kHz ±0.5dB	-	Rep	N/A	5
No	20Hz - 20kHz ±0.5dB	-	Rep	N/A	5
No	20Hz - 20kHz ±1dB	-	Rep	N/A	N/A
No	20Hz - 20kHz ±2dB	>80dB	Rep, VCA	N/A	N/A
Yes, 3 x 2	20Hz - 20kHz ±2dB	>80dB	Rep	N/A	N/A
No	-	-	N/A	N/A	Echo
No	20Hz - 20kHz ±2dB	>80dB	Rep, VCA	N/A	N/A
No	20Hz - 20kHz ±2dB	>80dB	Rep, VCA	N/A	N/A
No	20Hz - 20kHz ±2dB	>80dB	Rep, VCA	N/A	N/A
No	20Hz - 20kHz	>70dB	Rep, VCA	N/A	N/A
No	20Hz - 20kHz	>70dB	Rep, VCA	N/A	N/A
No	20Hz - 22kHz ±0.5dB	>90dB	Rep	N/A	N/A
No	20Hz - 20kHz	>96dB (L)	Rep	N/A	N/A
3 x 2 (DM1002X)	20Hz - 20kHz	>97dB (L)	Rep	N/A	N/A
No	20Hz - 20kHz	>93dB (L)	Rep	N/A	N/A
No	20Hz - 20kHz	>93dB (L)	Rep	110 sec, 4 banks	N/A
3 x 4	20Hz - 20kHz	>94dB (L)	Rep	16 sec, 12 bit (DM1835)	N/A
3 x 3 (DM2002X)	20Hz - 20kHz	>90dB (L)	Rep	N/A	N/A
No	20Hz - 20kHz	>94dB (L)	Rep	5 sec	60 effs
Yes	20Hz - 22kHz	>97dB (L)	Rep, optical	N/A	N/A
Yes	20Hz - 22kHz	>97dB (L)	Rep, optical	N/A	N/A
N/A	-	-	N/A	N/A	N/A
No	20Hz - 22kHz ±0.5dB	>90dB	Rep	N/A	N/A
No	20Hz - 20kHz +0,-1dB	80dB	Rep	N/A	N/A
-	20Hz - 20kHz	80dB	Rep	N/A	N/A
-	20Hz - 20kHz	>85dB	Rep	N/A	6 BPM effs
No	20Hz - 20kHz	87dB (L)	Rep	Auto beat-8 sec, 16 bit	8 effs, beat control
Yes	20Hz – 20kHz	Mic 55/Ph-65/L-70dB	Rep Smooth Glide, assign	N/A	N/A
Yes	20Hz – 20kHz	Mic 55/Ph-65/L-70dB	Rep Smooth Glide, assign	N/A	N/A
Yes	20Hz – 20kHz	Mic 60/Ph-70/L-80dB	Rep Smooth Glide, assign	N/A	N/A
No	20Hz – 20kHz	Mic 55/Ph-65/L-70dB	Rep Smooth Glide	N/A	N/A
No	-	-	Active, hot-swap	N/A	N/A
No	-	-	Active, hot-swap	N/A	N/A
No	-	-	Active, hot-swap	N/A	N/A
No	-	-	Optional	N/A	N/A
No	-	-	Active	N/A	N/A
No	-	-	Active	N/A	N/A
Yes	-	-	Rep	-	Digital, 10
No	20Hz - 20kHz	106dB	N/A	N/A	N/A
No	20Hz - 20kHz	>70dB	Rep	N/A	N/A
No	30Hz - 20kHz	-	Rep	N/A	N/A
No	25Hz - 25kHz	-	Rep, VCA	N/A	N/A
No	20Hz - 20kHz	-	Rep, VCA	N/A	N/A
No	20Hz - 10kHz	-	Rep	N/A	N/A
Yes	20Hz - 20kHz	-	Rep	N/A	N/A
No	20Hz - 20kHz	>80dB	N/A	N/A	N/A
No	20Hz - 20kHz	>80dB	Rep	N/A	Echo
No	20Hz - 20kHz	83dB	N/A	N/A	Digital effects
No	20Hz - 20kHz	68dB	N/A	N/A	N/A

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Cassette Players

COMPANY	MODEL	TYPE	OUTPUTS	PITCH	NOISE RED	FEATURES
Denon	DN-720R	Single	-	±12%	B, C	Dolby HX Pro, HPh out, bias fine adjust, opt wired remote
Denon	DN-790R	Single	Bal/unbal	±12%	B, C, S	Dolby HX Pro, 3 head, opt remote, manual bias adjust
TASCAM	112 MKII	Single	RCA (opt XLR)	±12%	Dolby B, C	Dolby HX Pro, return-to-0, 2 locate points
TASCAM	112 RMKII	Single	RCA (opt XLR)	±12%	Dolby B, C	Dolby HX Pro, parallel port for ext/fader start
TASCAM	122 MKIII	Single	XLR, RCA	±12%	Dolby B, C	Dolby HX Pro, front panel bias & level calibration, HTSC
TASCAM	202 MKIII	Double	RCA	No	Dolby B, C	Dolby HX Pro, dual rec, HS dub, digi counter, bias control
TASCAM	302	Double	RCA	±10%	Dolby B, C	Dolby HX Pro, HS dub, auto rev A & B (sync), auto tape select
VocoPro	CDG-X3II	Single w/CD+G	Pre, R	18 step	-	Effects

Samplers/Sequencers

COMPANY	MODEL	TYPE/NAME	FEATURES	SIZE	MSRP
Korg	ES-1 Electribe S	Rhythm Prod Sampler	95 sec max S time, 128 patt/16 song mem, effs, 256-patt seq, dual out	2.2" x 11.8" x 8.8"	$600
Roland	MC-303	Groove box	433 patterns, 12 drum kits, effs, 28 voice polyphony, dual outputs	-	$895
Roland	SP-808	Sampler/hard disk rec	8 tr, 16 pads/64 banks, auto BPM, 4 outs, resample, effs, step mod, D-Beam control	-	$1,695
Yamaha	DJX-IIB	Groove box	700 preset/50 user patt, analog filter x-fade, assign scratchpad, spkrs, BPM sync	13" x 13" x 4.91"	$499
Yamaha	SU200 Loop Factory	Sampler/effs	Var sample rates, BPM sync, 24 pads, loop remix, slice, MIDI, resample	-	$499

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Cassette Players

RACKMOUNT?	SIZE	WEIGHT	MSRP
Yes	3 RU x 19"	-	$500
Yes	3 RU x 19"	-	$1,000
Yes	3 RU	18.5	$920
Yes	3 RU	19.75	$1,245
Yes	3 RU	18.5	$1,499
No	5.62" x 17" x 11.08"	10.5	$599
No	5.19" x 18.84" x 11.9"	15.5	$799
-	6" x 14.75" x 17"	-	N/S

Sound System basics continued

respective input channel.

For greater control, you may choose to use a separate, rack-mounted equalizer, which would be connected in the audio chain between the mixer and amplifer.

Key to better sound

The purpose of an EQ is to allow either an increase or decrease in the strength of the signal at a specific frequency. That means if your EQ has a 125Hz control, you can either increase or decrease the signal at this frequency.

So how do you set the EQ? The best thing to remember when using an EQ is "less is better." Let's assume that while setting up your sound system at an event, you find the sound very tinny, possibly due to the acoustics of the room. Your objective is to reduce the high-end frequencies. Start by setting your EQ "flat" in which you are neither boosting nor reducing any frequencies. From that point, reduce each of the frequencies above 110kHz until you find the band causing the problem. Keep adjustments minimal and always test your adjustments with several different CDs, as the sound quality of CDs varies; sometimes greatly. EQs should be used sparingly to fine-tune

continued on page 51

MAXIMUM

The Pioneer EFX-500 Pro DJ Effector

It's the first EFX designed for us. Pick the effect, link it to the beat, apply it to low, mid or high frequency. Choose the effect intensity, monitor the effect and master level, and control the balance between the source and the effect. Even drive other MIDI devices. And that's just "scratching" the surface. Every feature is designed to let a Pro DJ take it to the edge–and beyond. If you need more control than this, start your own country.

Compact for portability: Only 8 11/16" H x 10 7/8" W x 2 1/2" D

EFFECT

SELECTABLE EFFECT FREQUENCY:
APPLY EFFECTS ONLY ON THE SELECTED FREQUENCIES (LOW, MID, HI).

EFFECT MONITOR:
MONITOR SOUND EFFECTS AND MASTER SOUND PRIOR TO FINAL OUTPUT.

INPUT / OUTPUT LEVELS:
VISUAL LEVEL METERS PLUS BALANCE CONTROL.

MIDI IN / OUT THRU:
CONTROL THE CLOCK SIGNAL OF OTHER MIDI INSTRUMENTS.

SOURCE / EFFECT LEVEL BALANCE CONTROL:
CONTROL THE BALANCE BETWEEN THE ORIGINAL SOURCE LEVEL AND THE SELECTED EFFECT.

ISOLATOR:
3 BAND EQ (LOW, MID, HI)
+6dB BOOST & CUTS TO INFINITY.
CAN VIRTUALLY ELIMINATE INSTRUMENTS OR VOCALS.

DIGITAL JOG BREAK:
CREATE SCRATCHING EFFECTS (ZIP), FLANGER EFFECTS (JET), VARIABLE FREQUENCY FILTER EFFECTS (WAH), FUTURISTIC COMPUTER EFFECTS (RING), MODULATION OR FUZZ EFFECTS WITH THE LARGE JOG DIAL.
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In a Haze

Unlike other hazers on the market, The German made Unique allows independent control of both pump and fan through 99 discrete steps. By combining various stetings, any effect can be achieved from fine mist to heavy haze. Capable of handling small rooms and large halls, the Unique is perfect compliment to lighting effects. It offers minimal (1 minute) warm-up, near silent operation, low fluid consumption, microprocessor control and DMX operation.
Theatre Effects
www.theatrefx.com
800-791-7646

Rite of passage

American DJ says their new Pro-Scratch 1 CD Player sends turntables back into the dark ages. This new CDP scratches with the sound and feel of a turntable and gives you instant access to sampling and sound effects. Among the tricks in the Pro-Scratch 1's bag are panning, flange, echo, skid, coast fade, FX-Mix, bop, trans effect, seamless loop and reverse spin. A large interactive jog wheel gives you total control in giving the mix your signature sound. Three memory banks provide up to seven seconds of sampling each and a ten second buffer memory virtually eliminates any possibility of skipping. Pitch adjustment offers the choice of 8, 12 or 16%. To further streamline your mix, the Pro Scratch 1 is Q-start ready so you can start a track from any cue point or fire off a sample using the faders on your American DJ Q- start mixer.List price is $999.95.
American DJ
4295 Charter Street
Los Angeles, CA 90058
www.americandj.com

AMPS continued from p. 13

COMPANY	MODEL	SIZE	WEIGHT	WARRANTY	MSRP
American DJ	V1500	1 RU x 19" x 15.25"	25	2-yr	$529
American DJ	V2000 MKII	2 RU x 19" x 15.9"	30	2-yr	$724
American DJ	V3000	2 RU x 19" x 15.9"	30	2-yr	$599
American DJ	V4000	3 RU x 19" x 15.9"	61.7	2-yr	$1,329
Ashdown (dist. by HHB)	PM1000	2 RU x 17"	75	-	N/S
Ashdown (dist. by HHB)	PM600	2 RU x 17"	35	-	N/S
Ashly Audio	FTX-1501	2 RU x 19" x 16.5"	46	5-yr	$859
Ashly Audio	FTX-2001	3 RU x 19" x 16.5"	60	5-yr	$1,139
Ashly Audio	MFA-8000	3 RU x 19" x 16.5"	68	5-yr	$2,139
Audio2000's	APA9230	2 RU x 19" x 11.8"	17.6	1-yr	$562
BGW Systems	Millennium 1	3 RU x 19" x 12.8"	32	5-yr, L	$786
BGW Systems	Millennium 2	3 RU x 19" x 12.8"	38	5-yr, L	$943
BGW Systems	Millennium 3	3 RU x 19" x 14.4"	44	5-yr, L	$1,296
CAVS USA	CAVS CPA 240	5.5" x 17" x 12.5"	28	1-yr	$229
Crest	Vs 1100	3 RU x 19" x 12"		5 yr, uncond	$1,050
Crest	Vs 450	3 RU x 19" x 12"	38	5 yr, uncond	$621
Crown International	CE-1000	3 RU x 19" x 13"	32.5	3-yr, full, NF	$731
Crown International	CE-2000	3 RU x 19" x 13"	40.3	3-yr, full, NF	$1,043
Crown International	CE-4000	3 RU x 19" x 16.25"	33.3	3-yr, full, NF	$2,237
Crown International	K-2	2 RU x 19" x 16"	38	3-yr, full, NF	$1,872
Crown International	MA-2402	2 RU x 19" x 16"	51.12	3-yr, full, NF	$2,339
Gem Sound	PA-550	3 RU x 19" x 11"	28	3-yr	$449
Gem Sound	PA-750	3 RU x 19" x 11"	28	3-yr	$509
Gemini	XPB-1200	2 RU x 19" x 13.75"	31	5-yr, L	N/S
Gemini	XPB-1600	2 RU x 19" x 13.75"	35	5-yr, L	$749
Gemini	XPB-750	2 RU x 19" x 13.75"	27	5-yr, L	N/S
Gemini	XPB-900	2 RU x 19" x 13.75"	29	5-yr, L	N/S
Gemini	XPM-3000	2 RU x 19" x 13.75"	26	5-yr, L	N/S
Jaguar (dist. by CAVS USA)	PA-203III	6" x 17" x 13"	28	1-yr	$399
Jaguar (dist. by CAVS USA)	PA-506N	7" x 16.5" x 14"	28	1-yr	$599
Mackie Designs	M2600	5.2" x 19" x 15.65"	55	-	$1,199
Pioneer	SA-V 350k	13" x 16" x 5.13"	21.6	1-yr	$1,100
Power Teq (acoustic®)	A-200	1 RU x 19" x 16.8"	20	5-yr	$600
Power Teq (acoustic®)	A-400	2 RU x 19" x 16.8"	28	5-yr	$680
Pyle Pro Audio	PT1600	18.94" x 11.94" x 4.19"	19.8	3-yr	$437
Pyle Pro Audio	PT2000	18.94" x 11.94" x 4.19"	19.8	3-yr	$497
Pyle Pro Audio	PT3200	18.94" x 11.94" x 4.19"	19.8	3-yr	$797
Pyle Pro Audio	PT4000	18.94" x 11.94" x 4.19"	19.8	3-yr	$997
QSC Audio Products	PLX 3002	2 RU x 19" x 13.25"	21	3-yr (ext avail)	$1,798
QSC Audio Products	PLX 3402	2 RU x 19" x 13.25"	21	3-yr (ext avail)	$2,098
QSC Audio Products	RMX 1450	2 RU x 19" x 15.9"	46	3-yr (ext avail)	$649
QSC Audio Products	RMX 2450	2 RU x 19" x 15.9"	50.5	3-yr (ext avail)	$899
QSC Audio Products	RMX 850	2 RU x 19" x 15.9"	41	3-yr (ext avail)	$549
Rolls	RA900	2 RU x 19" x 15.9"	31	1-yr	$700
RSQ Audio	DP-A202	17" x 5.6" x 13.57"	16.76	1-yr	$645
SoundTech Pro Audio	PS802	1 RU	15.6	-	$599
VocoPro	VP-300X	1 RU x 21" x 13"	19	-	N/S
VocoPro	VP-600X	2 RU	47	-	N/S
Yamaha	CP2000	2 RU x 19" x 16.13"	30.9	3-yr	$799
Yamaha	XS250	3 RU x 19" x 12.56"	39.6	3-yr	$599
Yamaha	XS350	3 RU x 19" x 12.56"	39.6	3-yr	$699

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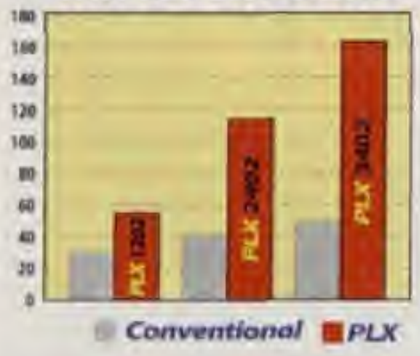

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High power, quality, efficiency—PLX really racks up benefits without racking up weight. Visit a QSC dealer today or log onto www.qscaudio.com to learn more about the PLX Series.

PLX Series	8Ω	4Ω	2Ω	RU	LBS.
PLX 1202	200	325	600	2RU	21lb.
PLX 1602	300	500	800	2RU	21lb.
PLX 2402	425	700	1200	2RU	21lb.
PLX 3002	550	900	1500	2RU	21lb.
PLX 3402	700	1100	1700	2RU	21lb.

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Rear view of the PLX 3402

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Speakers

COMPANY	MODEL	TYPES	HF DRIVER	LF DRIVER	FREQUENCY RESPONSE	POWER RMS
Audio2000's	ASP5212	2-way	3" X 3" horn w/ rep dia	12" woofer	55Hz - 16kHz	150W
B-52 Pro Audio	SH-18	Subwoofer, folded horn	N/A	18" cast, 180 oz mag	35 - 250Hz	400W
B-52 Pro Audio	SH-1818X	Subwoofer, folded horn	N/A	2 - 18" cast, 200 oz mag	30 - 250Hz	1500W
B-52 Pro Audio	SH-18X	Subwoofer, folded horn	N/A	18" cast, 200 oz mag	30 - 250Hz	750W
B-52 Pro Audio	SR-12X	2-way	3", 70 oz mag titanium dia	12", 60 oz mag	45Hz - 20kHz	200W
B-52 Pro Audio	SR-1515X	2-way	3", 70 oz mag titanium dia	2 - 15", 120 oz mags	45Hz - 20kHz	600W
B-52 Pro Audio	SR-15X	2-way	3", 70 oz mag titanium dia	15", 120 oz mag	40Hz - 20kHz	300W
Bag End Loudspeakers	D18E-R	Subwoofer	N/A	2 - 18" ELF cones	8Hz - 95kHz ±3dB w/ ELF-1 Integrator	800W
Bag End Loudspeakers	Quartz-R	Subwoofer	N/A	4 - 18" ELF cones	8Hz - 95kHz ±3dB w/ ELF-1 Integrator	1600W
Bag End Loudspeakers	S18E-C	Subwoofer	N/A	18" ELF cones	8Hz - 95kHz ±3dB w/ ELF-1 Integrator	400W
Bag End Loudspeakers	TA2000-C	2-way	1" comp w/ 50 x 60mm horn	12" cone	75Hz - 20kHz ±3dB	200W
Bag End Loudspeakers	TA5000-C	2-way	1" comp w/ 90 x 40mm horn	15" cone	50Hz - 19kHz ±3dB	200W
BGW Systems	M1100	Subwoofer, powered	N/A	2 - 15"	25 - 180Hz	950W, internal
BGW Systems	M2200	Subwoofer, powered	N/A	4 - 15"	25 - 180Hz	1900W, internal
BGW Systems	M2200T Touring Version	Subwoofer, powered	N/A	4 - 15"	25 - 180Hz	1900W, internal
Celestion	CXi 1221	2-way	1" comp	12" kevlar	48Hz - 20kHz	300W
Celestion	CXi 1531	3-way	1" comp, 8" kevlar	15" kevlar	45Hz - 20kHz	750W
Celestion	CXi 1811	Subwoofer	N/A	2 - 18" high-power	45 - 450Hz	600W
Celestion	CXi 1812	Subwoofer	N/A	2 - 18" high-power	30 - 500Hz	1200W
Celestion	CXi 521	2-way	1" comp	5" kevlar	70Hz - 20kHz	150W
Cerwin-Vega	Intensel T-36/750	Subwoofer	N/A	L-1815 18" elephant motor	30Hz - 300 Hz	1000W
Cerwin-Vega	V-122	2-way	Dual elem, bi-morph	CWW-12 12" cast	50Hz - 20kHz	250W
Community	CSX57-52	3-way	1 pzt, 1" MF	2-15"	40Hz - 18kHz	300W
Community	CSX60-S2	Subwoofer	N/A	4-15"	35Hz - 150Hz	600W
Community	CSX70-S2	3-way	4-pzt, 2" MF	4-12"	45Hz - 18kHz	600W
Community	XLT415	Subwoofer	N/A	4-15"	40Hz - 250Hz	600W
Community	XLT46	3-way	1" titanium	15"	50Hz - 18kHz	200W
Community	XLT500	2-way	1" non-metal	15"	50Hz - 18kHz	400W
D.A.S. Audio	PF-012	2-way monitor	2" titanium comp	12"	60Hz - 20kHz	250W
D.A.S. Audio	PF-015	2-way monitor	2" titanium comp	15"	55Hz - 20kHz	300W
D.A.S. Audio	ST-15	2-way, powered	4" titanium dia	15", rotatable horn	40Hz - 20kHz	400W / 200W
D.A.S. Audio	ST-32	2-way	2"	15" coaxial	60Hz - 20kHz	300W
Eastern Acoustic Works	M5103	2-way	1.4" comp, con dir horn	12"	70Hz - 17kHz ±3 dB	400W
Electro-Voice	Eliminator"	2-way	DH 2010A	DL15 BFH	50Hz – 20kHz ±3dB	350W
Electro-Voice	Eliminator" Double E	2-way	DH 2010A	2-DL15 BFH	50Hz – 20kHz ±3dB	600W
Electro-Voice	Force" E	2-way	DH 2010A	15" w/ RMD	60Hz - 20kHz	200W
Electro-Voice	Sb180	Subwoofer	N/A	EVX-180B	40 - 250Hz –3dB	600W
Gem Sound	Club Series (4 mod)	3-way	HF-bullet, MF-comp/horn	8"-18"	26Hz - 20kHz	300W - 800W
Gem Sound	GSP Pro Series (2 mod)	2-way	Comp w/ radial horn	12"-15", high temp vc	24Hz - 20kHz	450W - 600W
Gem Sound	Starter Series (4 mod)	2-way	Pzt	8"-15"	32Hz - 22kHz	100W - 250W
Gem Sound	Trapezoid Series (4 mod)	3-way	HF-bullet, MF-comp/horn	8"-15", high temp vc	32Hz - 22kHz	125W - 300W
JBL Professional	EON15 G2	2-way, powered	1.75" titanium dia, FF	15" Neodymium	42Hz - 17kHz ±3dB	100W / 300W
JBL Professional	EON1500	2-way	Comp, titanium dia, liquid cool	15"	55Hz - 16kHz	225W
Mackie Designs	SRM450	2-way	1" RCF comp	12" RCF w/ 2.5" coil	55Hz - 2kHz	300W-LF, 100W-HF
Mackie Designs	SRS1500	Subwoofer	N/A	15" cast RCF LF w/ 3" coil, mag str	45Hz - 120Hz	600W
P.R.O. Manufacturing	1-18 DF	Subwoofer	N/A	18" cast	-	300W
P.R.O. Manufacturing	Powered Baby Blue	2-way	Comp w/ level control	10"		200W amp
Peavey	Q Factor™ 2212	2-way	4" titanium comp, FF	2 x 12" Neodymium	100Hz - 18kHz	700W
Power Teq (acoustic®)	SA-118	Subwoofer	N/A	18"	36Hz - 500Hz	300W
Power Teq (acoustic®)	SA-12	2-way	Con dir 1" comp	12"	55Hz - 20kHz	225W
Power Teq (acoustic®)	SA-15	2-way	Con dir 1" comp	15"	50Hz- 20kHz	225W
Power Teq (acoustic®)	SA-215	2-way	Con dir 1" comp	2-15"	38Hz - 20kHz	450W
SoundTech Pro Audio	DS5c	2-way	Ring radiator, w/ FF	400W cast frame	20Hz - 20kHz	440W
VocoPro	-	2-way	Motorola horn	15" Eminence	45Hz - 20kHz	300W
Yamaha	S112IV	2-way	2" titanium comp	12" cast basket	60Hz - 16kHz	300W
Yamaha	S115IV	2-way	2" titanium comp	15" cast basket	55Hz - 16kHz	500W
Yamaha	S12e	2-way	1" comp	12" cone	60Hz - 14kHz	250W
Yamaha	S15e	2-way	1" comp	15" cone	60Hz - 14kHz	250W
Yorkville	L468	3-way	AE8 HD120, MF-6"	12"	45Hz - 17kHz -3dB	350W
Yorkville	L804	3-way	HF-De600, MF-2 x 6"	2 x 15"	45Hz - 16kHz -2dB	800W
Yorkville	NX20	2-way	AE8 HD120	12"	60Hz - 17kHz -3dB	350W

Speakers

POWER TOTAL	NOMINAL IMPEDANCE	SENSITIVITY	SPL-FULL POWER	SIZE	WEIGHT	MSRP
300W	8	98 dB	-	17" x 13" x 24"	41	$279
550W	8	104dB	132dB	24" x 36" x 24"	120	$699
2000W	4	109dB	139dB	24" x 54" x 30"	210	$1,599
1000W	8	106dB	136dB	24" x 36" x 36"	165	$999
300W	8	97dB	128dB	18" x 27" x 16"	55	$299
800W	4	99dB	130dB	24" x 48" x 18"	115	$599
400W	8	98dB	128dB	24" x 33" x 16"	72	$379
800W	4	100dB @ 80Hz	126dB approx.	44" x 23" x 18.5"	140	$1,990
1600W	4 (Dual 4 inputs)	102dB @ 80Hz	128dB approx.	40" x 30" x 31"	237	$3,680
400W	8	96dB @ 80Hz	122dB approx.	22" x 22.5" x 18.5"	69	$880
800W	8	101dB	124dB approx.	22" x 17.5" x 19"	53	$790
800W	8	101dB	124dB approx.	28" x 22.5" x 18.5"	70	$990
1400W	-	-	124dB, above 40Hz	27.38" x 32.25" x 28.63"	190	$2,995
2800W	-	-	130dB, above 40Hz	27.38" x 32.25" x 28.63"	376	$4,999
2800W	-	-	130dB, above 40Hz	35" x 42.75" x 31"	376	$5,999
-	8	97dB	123dB	27" x 17" x 14"	53	$1,075
-	8	100dB	128dB	40" x 20" x 17"	152	$1,600
-	8	104dB	131dB	32" x 21" x 32"	134	$1,250
-	8	101dB	132dB	26" x 45" x 23"	150	$1,500
-	8	91dB	113dB	16" x 8" x 8"	15	$450
2000W	8	108dB	136dB	36" x 24" x 36"	148	$1,300
500W	8	102dB	-	24.5" x 18" x 16.5"	35	$375
750W	4	102dB	-	33.5" x 26.75" x 18"	116	$944
1500W	4	105dB	133dB	33.5" x 33.5" x 21.5"	160	$1,250
1500W	4	105dB	133dB	26.75" x 33.5" x 18"	133	$1,589
1500W	4	101dB	129dB	33.8" x 27" x 43"	181	$1,400
500W	4	97dB	120dB	33.9" x 20.3" x 18.2"	86.5	$595
1000W	4	98dB	120dB	26.9" x 20.3" x 18.2"	50	$779
1200W	-	99dB	123dB	16.4" x 23.3" x 13.6"	46.2	$499
1200W	-	100dB	125dB	18.3" x 26" x 15.2"	57.2	$499
-	-	100dB	132dB	28" x 20" x 15"	72.6	$1,399
1200W	-	98dB	126dB	18" x 21" x 28"	58	$960.00
-	8	97dB	129dB	30" x 15.54" x 14.75"	55	N/S
1400W	8	99dB	124dB	33.75" x 16.9" x 24"	66	$692
2400W	4	100dB	128dB	45.8" x 16.9" x 24"	106	$946
800W	8	99dB	122dB	30.25" x 16.9" x 15"	60.5	$482
2400W	8	99dB	127dB	23.75" x 22.5" x 31.75"	102	$1,450
-	8	102 - 113dB	-	51" x 23" x 18.75" (largest)	62 - 175 (w/ casters)	$209 - $619
-	8	110 - 115dB	-	-		$239 - $299
-	8	91-100dB	-	28" x 20" x 14" (largest)	22 - 50	$74 - $164
-	8	91-100dB	-	30.5" x 19.5" x 18.5" (largest)	21 - 62	$99 - $219
-	-	-	129dB	27" x 17" x 17.5"	46	$849
900W	8	98dB	129dB	27" x 17" x 17.5"	38	$449
-	-	-	127dB	26" x 15.35" x 14.8"	51	$899
-	-	-	126dB	23.5" x 17.17" x 23.74"	105	$899
-	-	-	-	-	-	$495
-	8	-	-	12" x 17" x 10"	37	$659
1400W	4	106dB	112dB	-	-	N/S
300W	8	-	-	27" x 21.25" x 25"	65	$590
225W	8	92db	123dB	23.5" x 15.5" x 13.5"	34	$370
225W	8	95db	126dB	28" x 18.5" x 16.5"	48	$420
450W	4	98db	129dB	43" x 18.5" x 16.5"	69	$650
880W	8	101dB		27.75" x 19.75" x 17.13"	54	$469
-	8	100dB	-	27.75" x 18.75" x 17.13"	52	N/S
600W	8	97dB	-	16" x 25" x 15"	43	$383
1000W	8	99dB	-	19" x 28" x 14"	61	$415
500W	8	97dB		15.9" x 22.8" x 13.3"	33.1	$249
500W	8	98dB	-	19.1" x 26.3" x 14.4"	48.5	$309
-	8	98dB	-	24" x 16" x 14"	26	N/S
-	4	98dB	-	101" x 57" x 45"	132.5	N/S
-	8	101dB	-	25" x 23.5" x 15"	52	N/S

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Power Conditioners

COMPANY	MODELS	CHANNELS	FREQUENCY	WEIGHT	SIZE	
ETA Systems	PD10VRS	Power Dist/Cond/AC Line Reg	Spike/surge protect, EMI/RFI filters, AC line stabil, 10 U-grnd outlets (2-on), 4 adjust pwr-up seq circuits, 3-yr warr	25	1 RU x 19" x 12"	$9
ETA Systems	PD11SS	Power Dist/Cond/Seq Power Up-Down	Spike/surge protect, EMI/RFI filters, 11 U-grnd outlets (1-on,lt; 2-on,rear), 4 pwr-up seq circuits, 3-yr warr, UL listed	10	1 RU x 19" x 10"	$2
ETA Systems	PD8	Power Dist/Cond	Spike/surge protect, EMI/RFI filters, 8 U-grnd outlets, 3-yr warr, UL listed	7	1 RU x 19" x 8"	$7
ETA Systems	PD8L	Power Dist/Cond	Spike/surge protect, EMI/RFI filters, 8 U-grnd outlets, rack lights, 3-yr warr, UL listed	7	1 RU x 19" x 8"	$9
Furman	PLP-Series	Voltage regulator	Spike protect, 6500 amps, UL listed, avail-fluor blue/green/red/violet	6	1 RU x 19" x 8"	N
Furman	RR-15 RackRider	Voltage regulator	Spike protect, 4500 amps, UL listed, avail-fluor blue/green/red/violet	5	1 RU x 19" x 7.5"	N

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The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment*'s Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers, club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

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Equalizers

COMPANY	MODELS	CHANNELS	FREQUENCY RESPONSE	BANDS	BANDWIDTH	INPUT	OUTPUT	FEATURES	SIZE	
American DJ	XEQ-152	Dual	20Hz - 20kHz ±0.5dB	2 x 15	2/3 octave	XLR & 1/4" TRS	XLR & 1/4" TRS	Constant Q, 6dB/12 dB control	1 RU x 19" x 8.5"	$2
American DJ	XEQ-312	Dual	20Hz - 20kHz ±0.5dB	2 x 15	2/3 octave	XLR & 1/4" TRS	XLR & 1/4" TRS	Constant Q, 6dB/12 dB control	2 RU x 19" x 8.5"	$5
Aphex Systems	Tubessence® 1010	Dual		2 band, mid-band	1/5 to 2 octave	1/4" TRS	1/4" TRS	Tubessence® sweetening circuitry	1 RU	$4
Ashly Audio	GQX-150Z	Dual	2Hz-20kHz ±0.25dB	2 x 15	2/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	2 RU x 19" x 6"	$5
Ashly Audio	GQX-3102	Dual	2Hz-20kHz ±0.25dB	2 x 31	1/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	3 RU x 19" x 6"	$1
Ashly Audio	MQX-1310	Single	2Hz-20kHz ±0.25dB	31	1/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	1 RU x 19" x 6"	$5
Ashly Audio	MQX-2150	Dual	2Hz-20kHz ±0.25dB	2 x 15	2/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	1 RU x 19" x 6"	$4
Ashly Audio	MQX-2310	Dual	2Hz-20kHz ±0.25dB	2 x 31	1/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	2 RU x 19" x 6"	$8
Ashly Audio	PQX-571	Single	2Hz-20kHz ±0.25dB	7	0.05-3 1/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	1 RU x 19" x 6"	$4
Ashly Audio	PQX-572	Dual	2Hz-20kHz ±0.25dB	7	0.05-3 1/3 octave	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	±15dB range, subsonic filter-18dB/oct @20Hz	2 RU x 19" x 6"	$7
Audio2000's	AEQ8010S	2	-	2 x 10	-	1/4", RCA	1/4", RCA	Freq spectrum display, 1 rec & 2 tape outs	2.6" x 18.9" x 9.8"	$1
Audio2000's	AEQ8015S	2	-	2 x 15	-	XLR, 1/4" TRS	XLR, 1/4" TRS	(K), peak LED, level meter	2.6" x 19" x 9.8"	$1
Gem Sound	GEQ-255	Dual	30Hz - 16kHz	2 x 10	-	RCA	RCA	-	-	$1
Gem Sound	GEQ-355	Dual	25Hz - 16kHz	2 x 15	-	XLR, 1/4", RCA	XLR, 1/4", RCA	-	-	$1
Gemini	EQ-30	Dual	-	2 x 15	2/3 octave	1/4", RCA	1/4", RCA	Level LED, ±12db boost/cut	2" x 19" x 9.75"	$1
Numark	EX1500	Dual	25Hz - 16kHz	2 x 15	2/3 ocatave	1 st	2 st	-	-	$1
Power Teq (acoustic®)	Q-131	Single	20Hz - 20kHz	31	1 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	-	1 RU	$3
Power Teq (acoustic®)	Q-131L	Single	20Hz - 20kHz	31	1 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	-	2 RU	$5
Power Teq (acoustic®)	Q-215	Dual	20Hz - 20kHz	2 x 15	1 octave	XLR, 1/4" TRS	XLR, 1/4" TRS		1 RU	$3
Power Teq (acoustic®)	Q-215L	Dual	20Hz - 20kHz	2 x 15	1 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	-	2 RU	$5
Power Teq (acoustic®)	Q-231	Dual	20Hz - 20kHz	2 x 31	1 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	-	2 RU	$1
Rane	GE 60	Dual	-	2 x 30	constant-Q	XLR, 1/4", 1/4" TRS, terminal	XLR, 1/4", 1/4" TRS, terminal	±12dB boost/cut, sweep high/low cut	-	$8
Rane	ME 15B	Dual	-	2 x 15	constant-Q	XLR, 1/4" TRS	XLR, 1/4" TRS	±6/12dB boost/cut, level/bypass/O/signal LEDs	-	$4
Rane	ME 60	Dual	-	2 x 30	constant-Q	XLR, 1/4" TRS	XLR, 1/4" TRS	±6/12dB boost/cut, level/bypass/O/signal LEDs	-	$6
Rane	PE 15	Single	-	5	0.03 - 1.5 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	+15/-20 dB boost/cut, bypass	-	$3
Rane	PE 17	Single	20Hz - 20kHz	5	0.03 - 2 octaves	XLR, 1/4" TRS	XLR, 1/4" TRS	+12/-15 dB boost/cut, sweep, bypass, insert	-	$5
Rolls	REQ232	Dual	16Hz - 30kHz ±3 dB	2 x 31	1/3 oclave	XLR, 1/4", RCA	XLR, 1/4", RCA	-	1 RU x 19" x 6"	$4
SoundTech Pro Audio	Q150	Dual	20Hz - 20kHz	2 x 15	2/3 octave	XLR, 1/4"	XLR, 1/4"	-	1 RU	$2
Yamaha	GQ1031C	Single	20Hz - 20kHz	31	1/3 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	High pass filter, bypass	1.93" x 19" x 9.06"	$3
Yamaha	Q2031B	Dual	20Hz - 20kHz	2 x 31	1/3 octave	XLR, 1/4" TRS	XLR, 1/4" TRS	Auto-mute on pwr up, 6-12dB boost/cut, bypass	3.69" x 19" x 9.06"	$7
Yamaha	YDG2030	Dual	20Hz - 20kHz	2 x 30	1/3 octave	XLR	XLR	Filters, 40 prog mem, feedback sweep	1 RU x 19" x 13.2"	$1

DJ Software Tools

The computer-based DJ is no longer a novelty. The following is a sample of the tools available for transforming your PC or Mac into a music storage/database/playback/mixing machine. In most cases these represent only the tip of the iceberg in terms of features offered. Check out the developers' Web sites for details and to download demos.

Audio Box AMPS - real-time tempo change with/without pitch change; "as you type" song searching; pitch/vol info memory for each track; constantly updated file support; AMPS PRO - dual deck; Win95/2000. **www.audioboxinc.com**

DJPower - Music/video/karaoke mixing; single or multiple sound cards; auto beat matching; EQ; fast database searching; song notes; pitch/vol info memory; drag & drop customizable interface; Win95/98 with DirectX. **www.djpower.com**

MegaSeg - Radio-style auto crossfading; keyboard database shortcuts; available bundled with N2MP3 encoder; Mac Power PC 180mHz or better, OS 8, QuickTime 4.1 full install. **www.megaseg.com**

Music Boss - Intro time; fade point; drops & liners; ID3 tags; normalization; auto-fade EQ; Win95/98, SoundBlaster Live! soundcard, ASPI. **www.musicboss.com**

VisioSonic PCDJ 1200SL - Pitch/beat matching; "recordcase" database; "auto pilot" takes over if you miss crossfade; de-click DSP suppresses digital noise from badly ripped files; Win95/98, 300mHz. **www.visiosonic.com**

DJ Software Sources

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Microphones

COMPANY	MODEL	TYPE	FREQUENCY RESPONSE	STYLE	ELEMENT
American DJ	DJM-600	Wired	50Hz -13kHz	Handheld	Dynamic
American DJ	WR-80	Wireless	100Hz - 12kHz	Handheld	-
Audio2000's	ACM190	Wired	50Hz - 18kHz	Handheld	Condenser
Audio2000's	APM166ND	Wired	50Hz - 15kHz	Handheld	Dynamic
Audio2000's	APM175	Wired	50Hz - 18kHz	Handheld	Dynamic
Audio2000's	AWM6031	Wireless, VHF	80Hz -12kHz	Headworn, handheld, lavalier	Dynamic
Audio2000's	AWM60725	Wireless, VHF	80Hz -15kHz	Headworn, handheld, lavalier	Dynamic
Audio2000's	AWM6504DP	Wireless, UHF	80Hz -15kHz	Headworn, handheld, lavalier	Dynamic
Azden Corp.	200HT	Wireless	40Hz - 18kHz ±3dB	Handheld	Dynamic
CAVS USA	CAVS M-5	Wired	60Hz - 14kHz	Handheld	-
Crown International	CM-310A	Wired	80Hz - 15kHz	Handheld	Condenser
Crown International	CM-311A	Wired	50Hz - 17kHz	Headworn	Condenser
Crown International	CM-312A	Wired	50Hz - 17kHz	Headworn	Condenser
Crown International	CM-700	Wired	30Hz - 20kHz	Handheld	Condenser
Electro-Voice	N/D267a	Wired	45Hz - 15kHz	Handheld	Dynamic
Electro-Voice	NRU-H1	Wireless	60Hz - 14kHz	Headworn	Electret
Electro-Voice	NRU-N2	Wireless	25Hz - 15kHz	Handheld	Dynamic
Gemini	GM-26	Wired	80Hz - 12kHz	Handheld	Dynamic
Numark	WS-31	Wireless	100Hz - 12kHz	Handheld	Condenser
Numark	WS-31BP	Wireless	100Hz - 12kHz	Headset, lavalier	Condenser
Numark	WS-33	Wireless	100Hz - 12kHz	Handheld	Condenser
Numark	WS-33BP	Wireless	100Hz - 12kHz	Headset, lavalier	Condenser
Pioneer	DM-V100	Wired	50Hz - 15kHz	Handheld	Dynamic
Pioneer	DM-V230k2	Wired	50Hz - 15kHz	Handheld	Dynamic
Pioneer	DM-V40	Wired	50Hz - 15kHz	Handheld	Dynamic
RSQ Audio	HS-10	Wired	60Hz - 14kHz	Headworn	Condenser
RSQ Audio (dist. by Sound Choice)	P-10	Wired	60Hz - 13kHz	Handheld	Dynamic
RSQ Audio (dist. by Sound Choice)	P-30	Wired	50Hz - 18kHz	Handheld	Dynamic
Sennheiser	E835	Wired	40Hz - 16kHz	Handheld	Dynamic
Sennheiser	EW135	Wireless, UHF	60Hz - 18kHz	Handheld	Dynamic
Sennheiser	EW152	Wireless, UHF	60Hz - 18kHz	Headworn	Condenser
Shure	Beta 58A	Wired	50Hz - 16kHz	Handheld	Dynamic
Shure	SM58S	Wired	50Hz - 15kHz	Handheld	Dynamic
Shure	T Sereies	Wireless, VHF	-	Handheld, headworn	Dynamic
Shure	UT Series	Wireless, UHF	-	Handheld, headworn	Dynamic
VocoPro	VHF-48	Wireless	20Hz - 20kHz	3 handheld/1 headset	Dynamic

A Case in Point

Choosing the right case is just as important as choosing the right gear

By Mike Starnes

When we talk about cases for DJ audio and lighting gear, the discussion primarily centers on four categories: 1) carpeted cases with external hardware, 2) carpeted cases with recessed hardware, 3) ATA ("flight") style cases with external hardware, and 4) ATA style cases with recessed hardware.

In the 1960s, manufacturers like Cerwin Vega discovered the benefits of using indoor-outdoor carpeting as a speaker covering. This has resulted in today's use of Ozite and other brands of fabric floor protection for speakers and cases. This covering offers durability, scratch resistance, and some water resistance. It can be cleaned with a brush or even vacuumed.

Typically, external hardware carpet cases are your first step when you realize the true importance and convenience of proper gear storage and transport. The external hardware (handles and hinges) is attached to the case without routing indentations into the wood.

What's under the rug?

While shopping, be sure to ask what construction material was used. Some manufacturers have made their lower priced units using what are called "wood products." This includes particleboard, pressed wood, chipboard, and other products made by pressure gluing small pieces of wood together to make a sheet. Typically, this manufactured wood is actually heavier than common plywood.

PICK-UP PATTERN	RANGE	FEATURES	WEIGHT	MSRP
Cardioid	N/A	low noise, low dist	-	$50
Unidirectional	150'	Quartz oscillator	mic-0.5, rec-5	$189
Cardioid, unidirectional	N/A	(K), AA or phant pwr, cable	1	$79
Cardioid, unidirectional	N/A	(K), Neodymium mag, chrome or black	2	$39
Cardioid, unidirectional	N/A	(K), deep-brown shine, or black	2	$79
Cardioid, unidirectional	150'	(K), wired-to-wireless convert	3.5	$152
Cardioid, unidirect	150'	(K), dual freq/channel	8.5	$323
Cardioid, unidirect	200'	(K), True diversity, phase lock loop, freq cont8	$539	
Unidirect	300 ft.	-	3 lbs.	$260
Hypercardioid	-	(K)	1.75	$20
Differoid	N/A	Feedback resistant	0.44	$294
Differoid	N/A	Wireless compatible	0.13	$329
Hypercardioid	N/A	Wireless compatible	0.09	$309
Cardioid	N/A	Distortion resistant	0.25	$299
Cardioid	N/A	-	0.53	$150
Cardioid	300' LoS	ClearScan™ auto select, metal housing	-	$804
Cardioid	300' LoS	-	-	$804
Cardioid	N/A	Neodymium mag, 15' XLR-1/4" cord	-	$89
omnidirectional	100'	-	-	$140
omnidirectional	100'	-	-	$160
omnidirectional	100'	Diversity	-	$250
omnidirectional	100'	Diversity	-	$270
-	N/A	(K)	-	$60
-	N/A	(K)	-	$145
-	N/A	(K)	-	$110
Cardioid	N/A	(K), on/off switch	-	N/S
Hypercardioid	N/A	(K), on/off switch	-	$59
Hypercardioid	N/A	(K), on/off switch	-	$99
Cardioid	N/A	Rugged, distort resistant, 1-yr warr	0.72	$159
Cardioid	300' - 500'	Diversity, all-metal	1	$835
Supercardioid	300' - 500'	Diversity, all-metal	0.56	$835
Hypercardioid	N/A	-	-	$
Cardioid	N/A	Switch	-	$196
Cardioid	>300'	SM-58, BG 3.1 or WH20 elements	-	$360 - $560
Cardioid	>300'	SM-58, BG 3.1 or WH20 elements	-	$625 - $787
Cardioid	200'	(K), 3 mics for singers, 1 for DJ/MC	-	N/S

Since there is no "grain" in these wood products, screws and rivets are less effective in holding the finished case together. Real plywood is normally lighter and more durable and therefore is an important consideration.

Carpet-covered cases are sometimes made by first constructing a sealed cube. The cube is then sawed in two to separate the lid and base. While this ensures a perfect fit from top to bottom, it also means the hinges and latches are the only thing between your albums/CDs and the blunt force trauma of a lateral hit in loading or dropping. It happens! Some carpeted cases, such as those made by Grundorf, have beveled edges on the top and bottom so that they "mate" and offer more strength.

External hardware is usually cheaper since the labor for construction is less. However, it can wreak havoc on anything else in your vehicle during load in or transport. The fact that the hardware sticks out means that you can't pack flush with anything else or against the sides of your vehicle.

Carpeted cases with recessed hardware are usually slightly higher in price than those with external hardware. The twist latches that replace the external latches are countersunk into the case itself, making for a more secure and compact case.

When you're a flight risk...

ATA, or "flight" style cases are metal trimmed cases constructed of plywood laminated with ABS plastic, fiberglass, or metal. ATA stands for the Air Transport Association, the regulating body for all air shipments. But, beware of any case salesperson that tells you that his or her cases are "ATA approved." This association no longer approves cases. Independent laboratories now do testing for heat, moisture, crush strength, dropping, etc. These tests are to provide proof that the cases meet the specifications listed by the ATA or the military.

Imagine sheets of wood (1/4",1/2",3/4", or 1") with a protective skin of plastic, fiberglass, or metal. These sheets are made into boxes with metal extrusion

continued on page 47

Independence

No Cables Required

AL1W (wireless)

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Pivot Mix™

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Shure Wireless

The AL1W includes a T Series System. It combines a handheld BG-3.1 microphone and your choice of headset or lavalier mic transmitter or instrument transmitter. SoundTech and Shure offer durability and high performance in the AL1W amplified loudspeaker.

AL6

All features of the original AL1 are included in the AL6. The larger cabinet and 15" woofer offer greater low frequency capability. The AL6 provides a new level of performance and flexibility.

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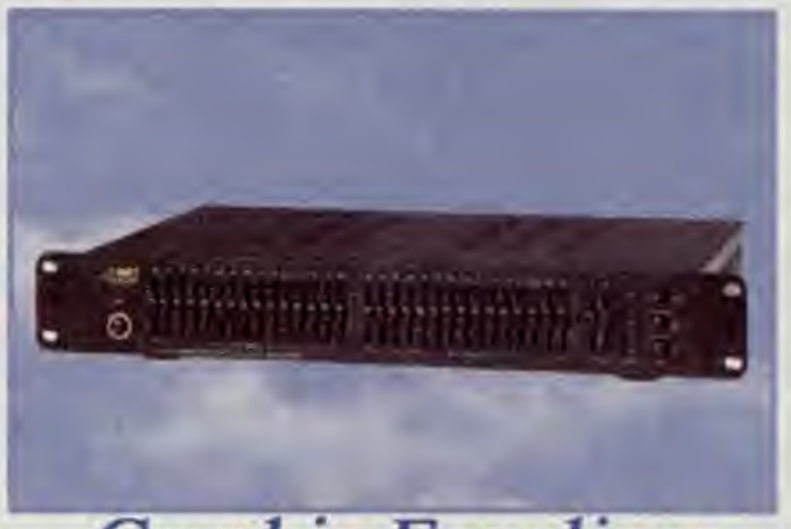

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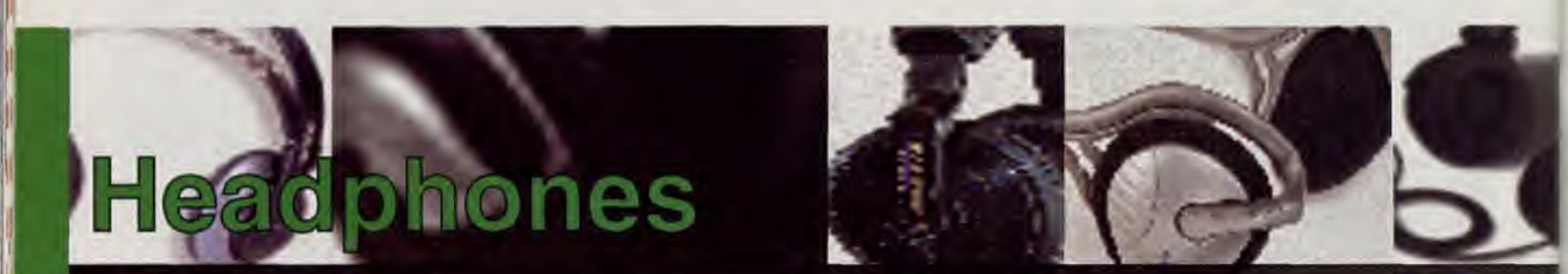
Crossovers

COMPANY	MODEL	TYPE	INPUTS	OUTPUTS	X-OVER POINTS	FEATURES	SIZE	MSRP
American DJ	XCR-232	St 2-way, m 3-way	Floating & balanced	Floating & balanced	-	Phase inversion, mute, CD boost	1 RU x 19" x 6.75"	$299
Ashly Audio	XR-1001	St 2-way, m 3-way	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	40Hz - 24kHz	-	1 RU 19" x 6"	$429
Ashly Audio	XR-2001	St 3-way, m 4/5-way	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	40Hz - 24kHz	-	2 RU 19" x 6"	$649
Ashly Audio	XR-4001	St 4-way	XLR, 1/4" TRS, 1/4"	XLR, 1/4" TRS, 1/4"	40Hz - 24kHz	-	2 RU 19" x 6"	$759
Gem Sound	ST-35	st 3-way, m 4/5-way	1/4"	1/4"	-	-		$199
Gemini	CX-10	2/3-way	RCA	RCA	Multiple, selectable	Low, mid (hi & low pass), high filters	1 RU x 19" x 8"	$159
Rane	AC 22	St 2-way, m 3-way	1/4" TRS	1/4" TRS	-	24dB/oct L-R w/ driver align delays	-	$439
Rane	AC 22B	St 2-way, m 3-way	XLR	XLR	-	24dB/oct L-R w/ driver align delays	-	$449
Rane	AC 23	St 2/3-way, m 4/5-way	1/4" TRS	1/4" TRS	24dB/oct L-R w/ driver align delays	-	$559	
Rane	AC 23B	St 2/3-way, m 4/5-way	XLR	XLR	24dB/oct L-R w/ driver align delays	-	$559	
Rane	MX 22	St 2-way	XLR	XLR	31 positions	Sep m sub-out w/ level control, 24 dB/oct L-R	-	$299
Rane	MX 23	St 3-way	XLR	XLR	31 positions	Sep m sub-out w/ level control, 24 dB/oct L-R	-	$399
Rolls	RX321	2/3-way	XLR, 1/4"	XLR, 1/4"	80Hz - 8kHz	-	1 RU x 19" x 6"	$300
SoundTech Pro Audio	XP2	2-way	1/4" TRS	1/4" TRS	Fixed 120Hz	Sub processor w/ EQ,limiter	1 RU	$449
Yamaha	DZ2040	4-way	XLR, AES/EBU	XLR, AES/EBU	20hZ - 20kHz	Filter/EQ/comp/delay per ch, 35 mem pts, mutes	4" x 19" x 15.38"	$3,999



Headphones

COMPANY	MODEL	TYPE	FREQUENCY RANGE	IMPEDANCE	SENSITIVITY	FEATURES	WEIGHT	MSRP
AKG	K 141	Semi-open, supra-aural	15Hz - 20kHz	600	88 dB	-	0.53	N/S
AKG	K 240	Semi-open, parabolic	20Hz - 20kHz	600	98 dB	-	0.5	N/S
American DJ	DJH-100	Stereo	20Hz - 20kHz	32	105dB, ±4dB	Rep 10' cord, gold 1/4" adapt, leather pads & band	-	$50
American DJ	DJH-Superbass	Stereo	20Hz - 20kHz	32	102dB	Bass amp w/ sep vol & on/off	-	$65
Gemini	EM-50	Neck	20Hz - 20kHz	20	108dB	12' cable, 1/4" connector	-	$20
Gemini	HPM-80	One-cup, stereo w/mic	-	-	-	dynamic mic w/ sep cord	-	-
Numark	D100	Single cup	Full	-	-	-	-	$59
Numark	D200	Dual cup	Full	-	-	-	-	$70
Numark	D200M	Dual cup	Full	-	-	Full range mic	-	$99
Numark	D50	Dual cup	Full	-	-	Neck back design	-	$25
Numark	HF150	Dual cup	Full	-	-	Foldable, gold-plate jack, bag	-	$70
Numark	HV 250	Dual cup	5Hz - 28kHz	-	-	Vibrating	-	$70
Numark	Z	Dual small cup	Full	-	-	Bag	-	$70
Pioneer	SE-DJ5000	Closed, dynamic	-	-	-	Shoulder rest, rotatable housing, foldable design, st/m sw	-	$175
Sennheiser	EH2200	Closed, circumaural	12Hz - 22kHz	64	106dB	Distort resistant, bass resp	0.3	$129

A Case in Point *continued*

that can be pop riveted or split riveted on machines. The tops and bottoms are mated together with male-female metal moldings attached to the laminated wood. Companies such as Anvil Cases use a patented right angle metal trim construction with special split rivets, while Calzone Case Company uses a double angle with split rivets from inside. All of these things make for a stronger, more durable case. Again, the recessed hardware is more desirable.

In summation:

- Check the weight.
- Examine the handles and latches.
- Examine the exterior finish.
- Check for lateral stress points.
- Allow for expansion.
- Make it match your system.
- Check out company Web sites.
- Trust brand names.

Making a Strong Case

The following companies manufacture the types of cases already mentioned, as well as other storage and transport products and stands. Also, check with the manufacturers of your audio and lighting equipment. Many companies provide cases specifically designed for their products.

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fax: 818-509-1397
www.ascase.com

ANVIL CASES
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626-968-4100
fax: 626-968-1703
www.anvilcase.com

AZ-IZ CASE CO
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www.az-izcaseco.com

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fax: 616-662-6444
www.cadencecases.com

CALZONE CASE CO.
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fax: 203-336-4406
www.calzonecase.com

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Sound System

continued from page 23

the sound for the room and event.

Make it louder

From the output of the mixer the signal then travels to the input of the amplifier. The amplifier is the device that boosts the power of the signal to drive the speakers. Amplifiers come in a wide variety of power ratings, which makes it impossible to talk specifically about a given amplifier. Always refer to your owner's manual when in doubt.

Amplifiers are rated for power output at a given load. The load in this case is the speaker. Unfortunately there are several standards by which amplifiers can rated which can result in confusion among consumers. As a general rule, look for the power rating that reflects the power produced by the amp from 20Hz – 20kHz at whatever load your speakers present (8 ohms, 4 ohms, etc.)

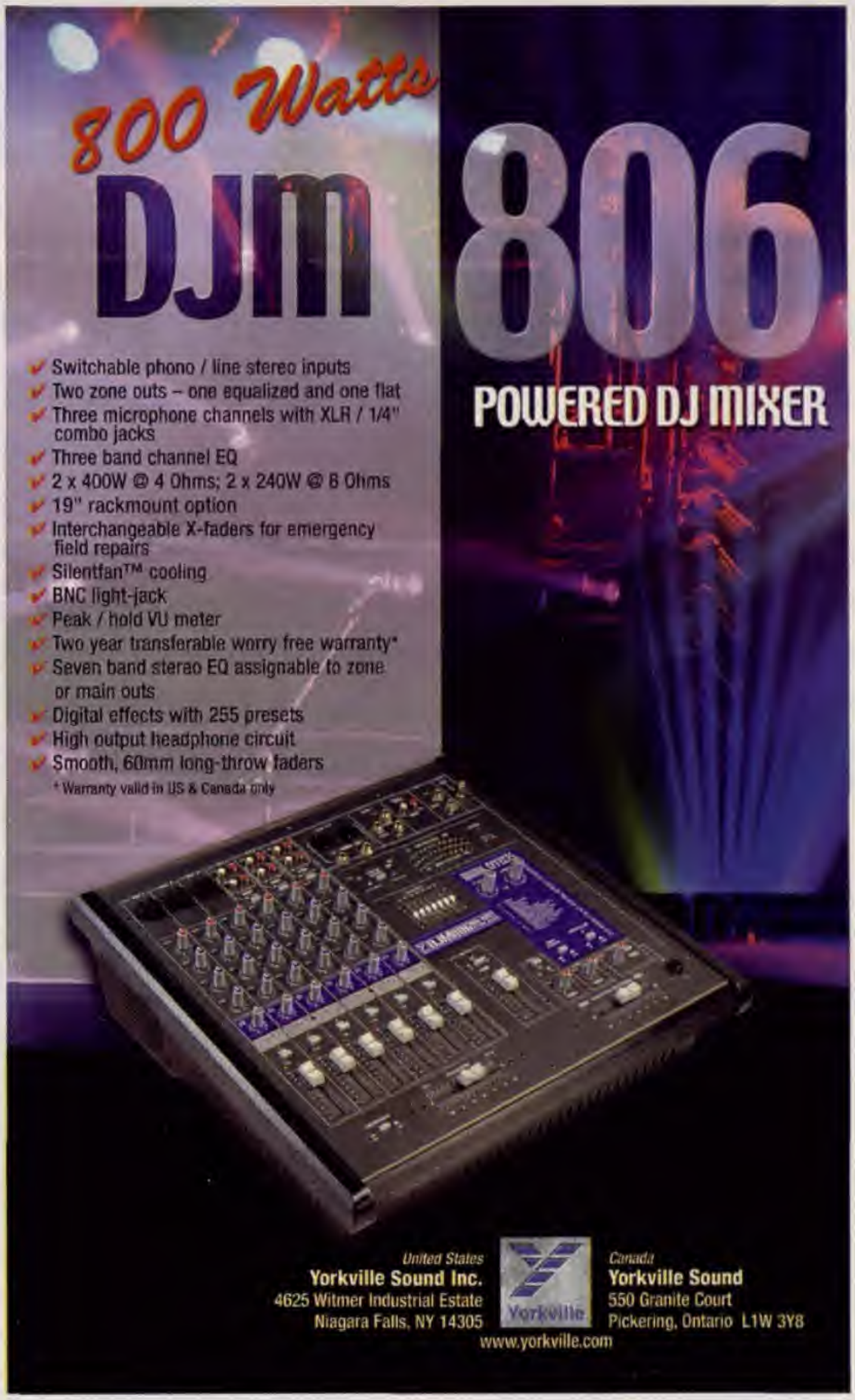
Typically an amplifier will have attenuators that adjust the sensitivity of the amplifier. These are not volume controls. These control how sensitive the input stage of the amp is. So how do you set them? Begin by turning your system on (Tip: The power amplifier should always be the last piece on and first piece off). Be sure the amplifier's attenuators are turned down. Start by sending a signal into the mixer, perhaps from a CD.

Increase the output of the mixer until the meters (or the LED display) on your mixer shows 0dB, which is sometimes referred to as "unity gain." Slowly increase the attenuators on your amp until your amp is also hitting 0db or the limit lights flash. Now decrease the amplifier's attenuators until this no longer occurs.

By using this rule, when your mixer hits 0dB you'll know that your amplifier is near full power. It is essentially irrelevant if the attenuators on the power amp are at 50–75 or 100%. Full power is full power, regardless of the settings of the amplifier's attenuation.

Another thing to consider when using your power amplifier is the gauge of the wire that carries the AC power to the amplifier. Power amps are large consumers of electricity. Be sure to use a large gauge, high quality electrical cord. Also keep in mind that the number one killer of power amplifiers is heat. Your amplifier needs plenty of breathing space around it. Keep foreign objects and dust does from blocking the flow of air to the fan.

In addition, make sure all connections on the power amp are secure and all cords in good repair. Loose connections will markedly decrease the efficiency of your amplifier and may result in unnecessary damage or failure.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Woof, woof, tweet, tweet

Speakers are the part of the sound system that transforms the signal that started from the source, then came through the mixer to the amplifier, back into sound. This is accomplished by passing the signal through a voice coil. A voice coil is a very thin piece of wire wrapped around a magnet. When the signal, amplified by the power amp, passes through the voice coil, it creates an electrical field. When the electrical field is opposite the magnet's field, the speaker moves out and away from the

continued on page 62

Sound Helpers

COMPANY	MODEL	CHANNELS	TYPE/NAMES	INPUTS	OUTPUTS	FEATURE	SIZE	$
Aphex Systems	104	Dual	Aural Exciter®	1/4" TRS	1/4" TRS	Big Bottom® circuit extends L/H freqs	1 RU	
Audio2000's	AKM706	-	Key Changer	RCA	RCA	(K), digital key control	1 RU x 19" x 9.8"	
BBE	362-SW	Dual	Sonic Maximizer	1/4", RCA	1/4", RCA	Sep sub level control w/ low-pass filter	1 RU x 19"	
Gem Sound	EC-7	-	Digital echo	1/4", RCA	1/4", RCA	Echo, delay, repeat, output level control	-	
Gemini	BPM-1	4	BPM counter	Ph/L-4	4	60-180bpm range, offset indic, update every beat	1 RU x 19" x 3"	
Gemini	SP-1	4 (surround)	surround processor	2 XLR	5 XLR	4 modes, filters, bass enhancer, white noise gen	1 RU x 19" x 10.5"	
Korg	Kaoss Pad	-	X/Y eff controller	L, Ph (RCA)	L, HPh	Touch pad, 13 eff types, 60 prog, MIDI out	2.3" x 8" x 6.6"	
Numark	BCM135 Beatkeeper-2	4	BPM counter	Ph/L-4	N/A	2 displays, update every beat, tempo/beat offset bar graphs	1 RU	
Pioneer	EFX-500 Effector	-	Interactive multi-eff	1/4" TRS, RCA	1/4" TRS, RCA	L/M/H cut, jog effs, BPM counter, BPM-linked effs	-	
Roland	EF-303	-	Groove Effects	-	-	16 effs alg, DSP synth, BPM count, Step Mod, MIDI in/out	-	
Rolls	RP261	Dual	Dual Sonic Exciter	XLR, 1/4", RCA	XLR, 1/4", RCA	-	1 RU x 19" x 6"	
Rolls	RP262	Dual	Stereo Sonic Exciter	XLR, 1/4", RCA	XLR, 1/4", RCA	-	1 RU x 19" x 6"	
VocoPro	Decode-G1	Dual	Sonic enhancer	Optical/coax x 3	RCA x 3	Turns CD/DVD w/ digi outs into CD+G	1 RU	
VocoPro	KC-100	-	Digital key controller	-	-	(K), 13 dir access, vocal delete, bracket	1 RU	
VocoPro	SE-690	Dual	Sonic enhancer	RCA	RCA	(K), adds warmth	1 RU	
Yamaha	D5000	-	Digital multi-effects	2 XLR, 2 1/4"	2 XLR, 2 1/4"	Delay, freeze rec/play, sample/hold	1 RU x 19" x 13.25"	
Yamaha	SPX1000	-	Digital multi-effects	1/4"	1/4"	Reverb, gate, delay, flange, pitch shift, comp, exciter, etc.	1 RU x 19" x 12.38"	

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E-2

For low power uses like nearfield monitors and foreground/background reinforcement systems.

- 125 watts/channel (4 ohms)
- Weight: 22.7 lbs.

Retail price: $579

Direct Price: $399

E-4

Mid-power amplification with high headroom and full dynamics.

- 225 watts/channel (4 ohms)
- Weight: 25.3 lbs.

Retail price: $679

Direct Price: $469

E-8

A perfect amp for general live sound reinforcement and fixed installations.

- 450 watts/channel (4 ohms)
- Weight: 32.8 lbs.

Retail price: $949

Direct Price: $659

E-12

High power amplification for use with full-range or multi-amplified systems.

- 650 watts/channel (4 ohms)
- Weight: 35 lbs.

Retail price: $1179

Direct Price: $819

Pf Series Loudspeakers

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5-YEAR WARRANTY

Pf-112

- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 48.4 lbs.

Retail price: $499

Direct Price: $349

Pf-115

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 61.6 lbs.

Retail price: $549

Direct Price: $379

Pf-183

- 3-way operation: 18" LF cone speaker, 8" mid cone speaker, 2" titanium-diaphragm compression driver with 1" exit
- 700 watts program power handling
- 8 ohms impedance
- Weight: 91 lbs.

Retail price: $699

Direct Price: $489

Pf-215

- 2-way operation: two 15" woofers and 2" titanium-diaphragm compression driver with 1" exit
- 1000 watts program power handling
- 4 ohms impedance
- Weight: 90.2 lbs.

Retail price: $749

Direct Price: $519

Pf-012

- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 46.2 lbs.

Retail price: $499

Direct Price: $349

Pf-015

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 57.2 lbs.

Retail price: $549

Direct Price: $379

Sub-15

- One 15" woofer
- 600 watts program power handling
- 8 ohms impedance
- Weight: 57.2 lbs.

Retail price: $449

Direct Price: $309

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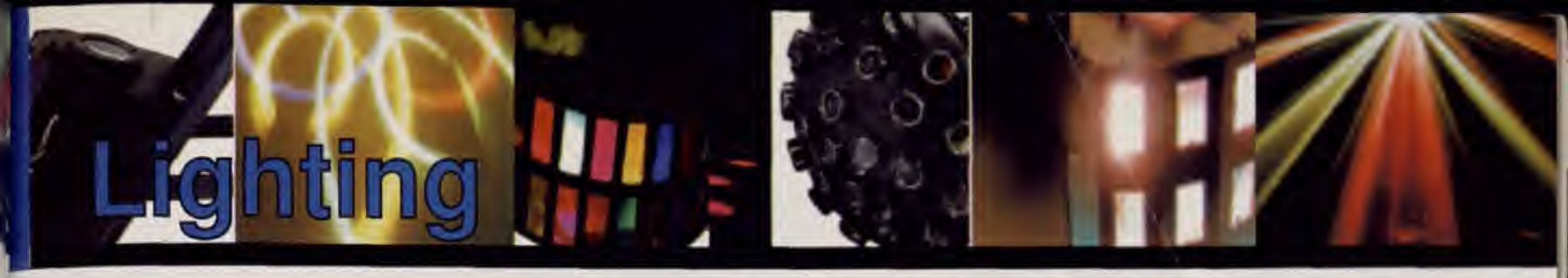
Turntables

COMPANY	MODEL	TYPE	DRIVE	START TIME	TORQUE	WOW/FLUT	PIT CH	FEATURES	WEIGHT	MSRP
American DJ	TTB-2010	Manual	Belt	-	-	-	±10%	AT, RGL, ASC, D-C, SM, start/stop remote output	14	$199
American DJ	TTD-2500	Manual	Direct	-	-	-	±10%	AT, RGL, ASC, D-C, SM, start/stop remote output	18	$299
Gem Sound	DJL-1150	Manual	Belt	-	>650g/cm	<0.25%	±12%	2 speeds	19	$199
Gem Sound	DJL-1200	Manual	Direct	-	>650g/cm	<0.25%	±12%	2 speeds	18	$279
Gemini	PT-2410	Manual	Direct, quartz	0.6 sec	2.2 kg/cm	0.01%	±10%	LCD, pitch bend, locking platter, anti-skate	27	$629
next1 by Stanton	NT-1500	Auto	Belt	-	>650g/cm	<0.25%	±10%	Slip mat, cover incl	19	$189
next1 by Stanton	NT-2500	Auto	Direct	-	>1kg/cm	<0.15%	±10%	Slip mat, cover incl	19	$260
Numark	PRO TT2	Manual	Direct	"Instant"	<2.2kg/cm	>0.15%	±10 or 20%	Fwd/rev, LCD, remote start/stop, 78 rpm	27	$580
Numark	TT100	Manual	Direct	"Instant"	>600g/cm	>0.15%	±10 or 20%	Fwd/rev, remote start/stop, 78 rpm	20	$399
Numark	TT1500	Manual	Belt	-	>650g/cm	<0.25%	±10%	-	14.3	$178
Numark	TT1510	Manual	Direct, quartz	-	>600g/cm	<0.20%	±10%	-	16.5	$299
Technics	SL1200-Mk2	Manual	Direct, quartz	0.07 sec	-	-	±8%	Pitch slider w/ reset button, diecast base, anti-skate	-	$699
Technics	SL1200-Mk3D	Manual	Direct, quartz	0.07 sec	-	-	±8%	Pitch slider, diecast base, pop-up light	-	$699
Vestax	PDX-D3Mk2	Manual	Direct, quartz	0.5 sec	1.6 kg/cm	0.03%	±50%	Anti-skip tonearm	-	$839

Turntable Cartridges

COMPANY	MODEL	TASK FORCE	FREQUENCY RESPONSE	BACKCUE?	FEATURES	MSRP
American DJ	BakTrak	3-5g	20Hz - 18kHz (±1dB)	Yes	0.7mm spherical diamond, head mount	$259
American DJ	Banana	3-5g	20Hz - 20kHz (±1dB)	Yes	0.7mm spherical diamond	$129
Numark	Phat Trak	3-6g	20Hz - 20kHz	Yes	Built-in target light	$149
Shure	M35S	3-5g	20Hz - 20kHz	Yes	Skip resist, low record burn, Type S	$75
Shure	M35X	1.5-3g	20Hz - 20kHz	Yes	High output, skip resist, Type S	N/S
Shure	M44-7	1.5-3g	20Hz - 20kHz	Yes	High output, skip resist, Type S	$115
Shure	M44G	0.75-1.5g	20Hz - 20kHz	Yes	High output, skip resist, Type S	$100
Stanton	500AL II	2-5g	20Hz - 27kHz	Yes	-	$65
Stanton	680HP	2-5g	20Hz - 18kHz	Yes	High performance	$90
Stanton	Discmaster AL	2-5g	20Hz - 17kHz	Yes	Integrated headshell	$95
Stanton	Groovemaster II RM	2-5g	20Hz - 20kHz	Yes	Integrated headshell, high output	$160
Stanton	Trackmaster II SK	2-5g	20Hz - 20kHz	Yes	Integrated headshell	$120
Vestax	VR-5E	2-3g	20Hz - 20kHz	Yes	Elliptical stylus	$55



PRODUCT TYPE	COMPANY	MODEL	# LENSES	#BEAMS	#COLORS	LAMP	FEATURES	OPTIONS	MSRP
Beam Effect	American DJ	Aggressor	-	40	Multi	2-300W	White, SA, fan,	-	$279
Beam Effect	American DJ	Calypso	48	144	Multi	3-300W linear	White, SA, fan,	-	$209
Beam Effect	American DJ	Millennium	-	40	7	2-300W	White, SA, fan,	-	$199
Beam Effect	Chauvet	CH-419 Sweeper	9	N/A	5	DYS 120V/600W	White, SA, chase	-	$200
Beam Effect	Clay Paky	Astroraggi Twin	103	Inf	-	2-24V/150W halogen	White, motor, fan	Color wheel	$1,400
Beam Effect	Clay Paky	Atlas	14	14	-	HMI-575	White, motor, DMX, fan, XLR, strobe, dimmer	Dichroic filters	$2,750
Beam Effect	Elektralite	Chameleon 3	1	21	6	24V/250V halogen	SA, fan cool, motor, 9 gobos	-	$495
Beam Effect	Gem Sound	Double Dutch	20	40	Multi	-	SA, fan	-	$229
Beam Effect	Gem Sound	Morning Glory	15	30	Multi	-	SA, fan	-	$249
Beam Effect	Gem Sound	Trip	37	74	Multi	-	SA, fan	-	$219
Beam Effect	LyteQuest	LQ-123 Super Twister	19	38	Multi	2-EHM-C 120V/300W	SA, fan	-	$329
Beam Effect	LyteQuest	LQ-414 White Star	48	144	Multi	3-EHM-C 120V/300W	SA, fan, 180°	-	$219
Beam Effect	MBT Lighting & Sound	ME2001-1 Cupid	25	50	6	2-120V/50W	Slow side to side, static sw, brkt, lamps	-	$109
Beam Effect	MBT Lighting & Sound	ME2006-1 Mini Dancer	16	32	6	2-120V/300W	Small double derby, brkt, lamps, SA	-	$159
Beam Effect	Omnisistem	Exciting	-	20	21	HLX 12V/100W	SA, internal programs, 20 gobos	-	N/S
Bubble Machine	American DJ	BU-2000	N/A	N/A	N/A	N/A	100s bubbles/min, ft tank, high velocity fan	Am DJ bubble juice	$139
Bubble Machine	Gem Sound	BU25	N/A	N/A	N/A	N/A	High output	Wireless rem	$119
Bubble Machine	LyteQuest	BM-200 Bubble Maker	N/A	N/A	N/A	N/A	Hot air, upward motion, 0 warm-up	-	$149
Centerpiece	American DJ	Multi-Star	-	75	Multi	-	5 rotating colorballs	-	$499
Centerpiece	American DJ	Sunray 150D	-	-	Multi	ZB-HTI-152 750hr	Focused beams, 6 rpm, mounting plate, flat stand	-	$239
Centerpiece	American DJ	Tempest	140	140	6	-	SA, progs, white, stepper motors, DMX, fan	-	$1,119
Centerpiece	American DJ	X-Ray II	-	-	Multi	-	SA, flat beams, 360°, hang/flat stand	-	$239
Centerpiece	Chauvet	CH-106 Queen Beam	-	12	4	64514 120V/300W	SA, white, adjust mirrors	-	$187
Centerpiece	Chauvet	CH-211 Starburst	32	-	Multi	4-64514 120V/300W	165 pat, SA, interchange	-	$300
Centerpiece	Chauvet	CH-406 X-Treme Beam	-	4	4	64514 120V/300W	SA, strobe, dichroic	-	$230
Centerpiece	Chauvet	CH-506 Cosmic Sphere	-	100	Multi	64514 120V/300W	SA, dichroic, rotate, strobe	-	$290
Centerpiece	Gem Sound	Binary Blast	-	90	Multi	-	Dual spinning balls	-	$319
Centerpiece	Gem Sound	Orbit	-	-	Multi	-	3 color balls / 1 white ball, rotating	-	$449
Centerpiece	Gem Sound	Triple Ex	-	-	Multi	-	3 spinning balls	-	$399
Centerpiece	LyteQuest	LQ-300 Apollo	-	-	Multi	120V/300W	360° rotating ball	-	$249
Centerpiece	LyteQuest	LQ-420 Round Up	37	74	Multi	2-120V/300W	SA, fan	-	$229
Centerpiece	LyteQuest	LQ-430 Dazed	-	30	Multi	2-120V/300W	Criss-cross beams, fan	-	$269
Centerpiece	MBT Lighting & Sound	ME2003-1 Hurricane	16	16	6	120V/300W	360° rotation, sp control, brkt, lamp	-	$139
Centerpiece	MBT Lighting & Sound	ME2005-1 Tornado	8	8	6	120V/300W	Rotating MB style, sp control, lamp, brkt	-	$158
Centerpiece	Times Square Lighting	Beetle	4	4	4	4-EXT 50W/12V	4-IG, motor, SA, fan	-	$329
Club Effect	American DJ	Groove Wheel	-	-	Multi	-	Oil wheel projector, focus, fan	-	$229
Club Effect	American DJ	H20	-	-	Multi	JCR/HS 150W	Water-flow eff projector, fan, change/static color	-	$329
Club Effect	Elation	Aquarius	-	-	Multi	150W 500hr	Fan, psychedelic, rotation/texture, focus, sp	Opt color domes (RBGY)	$999
Club Effect	LyteQuest	Acid Beam	-	21	3	ENH 120V/250W	Psychedelic eff, liquid/dry wheels, var sp	-	$399
Club Effect	Omnisistem	Hypnotic	-	-	Multi	117V/100W 1500hr	Adjust focus, motor, T protect	-	N/S
Color Changer	American DJ	Polaris	18	-	Multi	-	SA, fan, X/Y, flash (dichroic wheel)	-	$309
Color Changer	American DJ	Rainbow-250	-	-	7	-	DMX, SA, fan, stepper motors, dimmer, white, progs	-	$299
Color Changer	Chauvet	CH-520 Colortrack II	-	30	7	ELC 24V/250W	DMX, SA, white, dim, focus, stepper motors, strobe	-	$220
Color Changer	Clay Paky	Combicolor 300	-	-	49	HTI-300	White, motor, DMX, IG, X/Y, XLR, frost filters, dimmer, strobe	-	$2,295
Color Changer	Elektralite	Pro Scan	1	21	6	24V/250V halogen	SA, fan cool, X/Y, motor, adjust mirrors	-	$495
Color Changer	Times Square Lighting	Colortech 150	1	1	8	150W/15V EFR X1	9 gobos, motor, DMX, SA, fan, XLR, link/single modes	-	$379
Controller	American DJ	DMX Operator	N/A	N/A	N/A	N/A	DMX, 192 ch, 6 chases, 8 faders, MIDI, XLR, overide, SA, rem	PP-DMX20/20L dimmer	$399
Controller	American DJ	Scene Setter-48	N/A	N/A	N/A	N/A	DMX, 48 ch, 96 progs, 4200 scenes, XLR, MIDI, fade/spd, blkout,overide, SA	Foot control (dark/full on)	$499
Controller	American DJ	Show Designer	N/A	N/A	N/A	N/A	DMX, 512 ch, 1024 scenes, 256 chases, 16 sw, 8 fade, X/Y wheel, XLR, MIDI, SA	-	$1,199
Controller	American DJ	Stage Desk 16	N/A	N/A	N/A	N/A	DMX, 8 progs, 16 user progs, XLR, MIDI, fade/spd, SA, LCD, cable polarity sw	PP-DMX20/20L dimmer	$419
Controller	Chauvet	RLC-737	N/A	N/A	N/A	N/A	1200W, SA, 16 pat, chase, all-on	-	$60
Controller	Chauvet	SF-4000	N/A	N/A	N/A	N/A	4-ch chase, 7 sec-15 min, 15 amp	-	$45
Controller	Chauvet	Showxpress	N/A	N/A	N/A	N/A	3-part DMX software package, w/ser cable, interface, pwr sup	-	$1,500
Controller	Elektralite	CP-10XT	N/A	N/A	N/A	N/A	DMX, XLR, 128 ch, 600 cues, 99 chases, SA, 19"	-	$1,195
Controller	Elektralite	CP-3	N/A	N/A	N/A	N/A	DMX, XLR, 19", preprog, replay	-	$595
Controller	Gem Sound	SP8500	N/A	N/A	N/A	N/A	8 lit on/off sw, 15 amp	-	$49
Controller	Gem Sound	SP9000	N/A	N/A	N/A	N/A	8 ch, rem power pack, on/off, flash buttons	-	$149
Controller	Lightcraft	S-1014 Switch Panel Plus	N/A	N/A	N/A	N/A	432 Mini-Dimmer Pak, 430 Mini-Relay Pak, 2-25' cables	Other cable lengths	$529
Controller	Lightcraft	S-1200 Club Machine	N/A	N/A	N/A	N/A	860D Dimmer Pak, 860PR Pro Relay Pak, 2-50' cables	Other cable lengths	$949
Controller	Lightcraft	S-412 Mini Control Center	N/A	N/A	N/A	N/A	2-430 Mini-Relay Paks, 25' cables		$420
Controller	LyteQuest	CTL-40	N/A	N/A	N/A	N/A	SA, chase, prog, brkt, 1000W/ch, 4 ch	-	$99

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Lighting

PRODUCT TYPE	COMP ANY	MODEL	# LENSES	#BEAMS	#COLORS	LAMP
Controller	LyteQuest	DMXpert	N/A	N/A	N/A	N/A
Controller	LyteQuest	PD4	N/A	N/A	N/A	N/A
Controller	LyteQuest	SF-88	N/A	N/A	N/A	N/A
Controller	LyteQuest	SFC-288	N/A	N/A	N/A	N/A
Controller	Times Square Lighting	PDC-10 DMX Controller	N/A	N/A	N/A	N/A
Fog Machine	American DJ	Haze Generator	N/A	N/A	N/A	N/A
Fog Machine	American DJ	Master Blaster 1000	N/A	N/A	N/A	N/A
Fog Machine	American DJ	Shadow II	N/A	N/A	N/A	N/A
Fog Machine	American DJ	Stallion	N/A	N/A	N/A	N/A
Fog Machine	Chauvet	F-1000	N/A	N/A	N/A	N/A
Fog Machine	Chauvet	F-1500	N/A	N/A	N/A	N/A
Fog Machine	Chauvet	F-800	N/A	N/A	N/A	N/A
Fog Machine	Gem Sound	GF1000	N/A	N/A	N/A	N/A
Fog Machine	Gem Sound	GF925	N/A	N/A	N/A	N/A
Fog Machine	LyteQuest	FG-1100 Baby Dragon	N/A	N/A	N/A	N/A
Fog Machine	LyteQuest	FG-5001 Dragon	N/A	N/A	N/A	N/A
Fog Machine	MBT Lighting & Sound	FM850 Brute	N/A	N/A	N/A	N/A
Fog Machine	Omnisistem	Ready Fog	N/A	N/A	N/A	N/A
Fog Machine	Tracoman	Antari F80Z Alpha	N/A	N/A	N/A	N/A
Fog Machine	Tracoman	Antari Z-1000	N/A	N/A	N/A	N/A
Fog Machine	Tracoman	Antari Z-1200	N/A	N/A	N/A	N/A
Fog Machine	Tracoman	Antari Z-300 Fazer	N/A	N/A	N/A	N/A
Gobo Projector	American DJ	Fiesta	-	-	Multi	-
Gobo Projector	American DJ	Nitro	-	-	Multi	-
Gobo Projector	American DJ	Raven	-	-	Multi	-
Gobo Projector	American DJ	Vortex/G	-	-	8	-
Gobo Projector	Chauvet	CH-141 Easy-Gobo II	-	30	Multi	ELC 24V/250W
Gobo Projector	Chauvet	CH-315 Gobo Star	-	-	11, splits	ELC 24V/250W
Gobo Projector	Chauvet	CH-510 Roto Gobo II	-	-	4	EJP 12V/100W
Gobo Projector	Chauvet	CH-530 Gobo Quake	-	30	10	ELC 24V/250W
Gobo Projector	Gem Sound	Chameleon	-	20	Multi	-
Gobo Projector	LyteQuest	LQ-441 Prism 4	-	21	3	ENH 120V/250W
Gobo Projector	LyteQuest	LQ244 Illuminator 4	-	21	Multi	120V/250W
Gobo Projector	Omnisistem	GoboDance	-	34	21	HLX 12V/100W
Gobo Projector	Times Square Lighting	Gobo FX	1	20	12	240V/250W ELC X1
Gobo Projector	Times Square Lighting	LT-75 Logo Tech	-	-	-	MR 16 110V
Helicopter	Chauvet	CH-306 Chopper	-	24	Multi	2-64514 120V/300W
Helicopter	LyteQuest	LQ-504/LQ-506 Topper	-	32	Multi	2-FCS 24V/150W
Helicopter	LyteQuest	LQ-522 Super Fly 2	-	-	White	2-FCS 24V/150W
Helicopter	LyteQuest	LQ-525 Razzledazzle	-	-	Multi	2-FCS 24V/150W
Helicopter Effect	American DJ	Copter-Sphere	28	-	Multi	-
Helicopter Effect	American DJ	H-1050L	-	-	-	10-ZB-285 28V/50W
Intelligent Lighting	American DJ	DJ Scan	-	-	7	-
Intelligent Lighting	American DJ	Marvel	-	-	Multi	-
Intelligent Lighting	American DJ	The Max	-	-	20, splits	-
Intelligent Lighting	Chauvet	CH-606 Trackscan	-	-	9	EVC 24V/250W
Intelligent Lighting	Chauvet	CH-615 Micro-Scan	-	-	7	ELC 24V/250W
Intelligent Lighting	Chauvet	CH-636 Navigator	-	-	Multi	ELC 24V/250W
Intelligent Lighting	Chauvet	CH-900 Mensa	-	-	7 (16 w/filter)	HMI 575 750hr
Intelligent Lighting	Clay Paky	Mini Scan HPE	-	-	36	HTI-300
Intelligent Lighting	Clay Paky	Stage Color 300	-	-	CMY mix	HTI-300
Intelligent Lighting	Clay Paky	Stage Light 300	-	-	36	HTI-300
Intelligent Lighting	Elation	BarrelTech II/SC	-	-	16	300W discharge 3000hr
Intelligent Lighting	Elation	Joy 300	-	-	10	300W discharge 3000hr
Intelligent Lighting	Elektralite	Astrascan	1	1	10	GE ArcStream 150
Intelligent Lighting	LyteQuest	Brainscan	-	-	Multi	ENH 120V/250W
Intelligent Lighting	LyteQuest	Motorhead II	-	-	12, splits	24V/250W 300hr
Intelligent Lighting	Martin	MX-1 Scanner	-	-	10, splits	250W halogen
Intelligent Lighting	Omnisistem	Omniscan HQ1	-	-	7	150W HQI/MBI
Intelligent Lighting	Tracoman	Abstract VR8 Int Scanner	-	-	10	MBI 150 Arc 6000hr
Intelligent Lighting	Tracoman	Coemar Digiscan	-	-	11	HMI 575W 1500hr

FEATURES	OPTIONS	MSRP
For Motor Series, 8 prog, SA, manual,blackout	-	$209
4 lit sw, 1700W, 15 amp, 19"	-	$39
8 ch, +1 unsw AC, 19", 8 latch sw, 8 flash buttons	-	$149
25' cable, power pack, timer, 8 inputs and 1 unsw AC ch	-	$179
DMX, SA, 10 prog	-	$229
Heaterless, 3500 cu', 30' rem	Haze/G liquid only	$649
1000W, 7000 cu', 5 min warm, 1 qt, T sense, time/interval control	American Fog Juice	$419
700W, 3000 cu', 4 min warm-up	Timer, wireless rem	$149
1300W, 10000 cu', 5 min warm, 2 liter, T sense	Timer, wireless rem	$379
1000W, 5000 cu', 1.4 qt, 2 rem, UL	-	$190
1200W, 18000 cu', T control, 2.6 qt, rem, UL	-	$422
700W, 2500 cu', 1 qt, rem	-	$86
1300W, 20000 cu', 5 liter, DMX	Wireless rem	$599
700W, 3500 cu', 1 liter, rem	Wireless rem	$149
700W, 3000 cu', rem, 1 liter	-	$129
1200W, 10000 cu', rem, timer, 1.5 liter	Wireless rem	$349
700W, 3500 cu', brkt, rem sw	-	$172
100W, 5-min warm-up, rem	-	N/S
700W, 2,500 cu', 0.8 liter, rem	Wireless/timer rems	$120
1000W, 10,000 cu', 1.7 liter, rem, T control	Wireless rem	$379
1200W, 18,000 cu', 2.5 liter, rem, T control, DMX	Wireless rem	$525
Haze, 700W, 2,000 cu', 1.3 liter, rem	-	$399
SA, 9 gobos, spot, static mode	-	$319
Rotate/pulsate, gobo overlay, linkable, DMX	-	$279
Prism, 4 gobos (1 random), custom gobos, white, SA, fan	-	$249
DMX, SA, fan, 8 gobos, spot, white	-	$349
SA, 7 gobos	-	$200
SA, auto, manual, 16 gobos, white	-	$170
4-IG, 360°	-	$121
SA, 15 gobos	-	$240
16 gobos, SA, fan	-	$249
SA, 4 gobos, 3 pat, fan	-	$299
SA, 16 gobos, static, prog	-	$249
20 gobos, SA, rotating	-	N/S
11 gobos, motor, DMX, SA, fan, XLR, link/single modes	-	$389
Motor, glass/metal IG, 35mm slides	-	N/S
White, color lenses incl, 2 wheels, 360°	-	$180
White, 360°, dual octagon,	-	$309
360°, dual pinhole ball	-	$279
360°, 4 color balls/1 white	-	$499
Hang/flat stand	-	$119
10 head Par 36, 360°, direct drive motors	-	$397
White, SA, 17 gobos, spot, focus, DMX, X/Y, stepper motors	-	$399
SA, 17 gobos, spots, prism, DMX, 360°, progs	ZB-ELC/3 24V/250W 300hr	$1,680
SA, 20 gobos, shutter-16fps, rem, DMX, white	-	$499
DMX, 2 wh, 9 gobos, spot, focus, strobe, stepper motors	-	$580
DMX, 10 gobos, spots, white, progs, strobe, X/Y	-	$260
DMX, white, strobe, 4 gobos, focus, progs, X/Y	-	$460
DMX, white, strobe, SA, frost, 8 gobos, prism, fans, X/Y	-	$1,900
White, motor, DMX, fan, 6-IG, X/Y, XLR, prism, UV/frost filters	Color wheel	$1,400
White, motor, DMX, fan, X/Y, XLR	-	$4,200
White, motor, DMX, fan, 6-IG, X/Y, XLR, zoom, dimmer, strobe, prism	-	$4,495
DMX, SA, white, 16-IG, strobe, fan, X/Y, XLR	-	$799
DMX, white, 6-IG, spot, prisms, strobe, fan, stepper motors	-	$2,599
DMX, SA, fan cool, motor, white, 19-IG, XLR	-	$795
12 gobos, prog, linkable, SA	-	$369
DMX, X/Y, white, 12 gobos, SA, 4 prog, dimmer	-	$1,199
18 gobos, dim, strobe, SA, fan, DMX, X/Y	-	N/S
DMX, 6 ch, fan, IG, focus, white	-	N/S
11 gobos, white, DMX, SA	-	$995
6 rotate/11 static gobos, white, DMX, morph, strobe, dim	-	$2,995

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NOW THAT PIONEER'S GOT A RACK MOUNT CD, THE BIG QUESTION IS WHAT TO DO WITH YOUR OLD ONE.

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The incredible CMX-5000 includes the key features of the industry standard CDJ-700S, plus front slot-loading for fast cueing and super fast searches– and no trays to break!

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Pioneer. Rack mount. Auto Beat Mixing. Got any ideas for that old one?

The CMX-5000 fits most mobile rack systems. Pioneer offers a complete line of Pro DJ Equipment, including the SE-DJ5000 Headphones shown here.

PIONEER'S DJM-600 DOESN'T JUST RAISE THE BAR.

IT RAISES FOUR OF THEM.

The DJM-600 raises the bar for Pro DJ mixers with its amazing Auto Beat Sampling function. Just pick your sample length– up to sixteen beats– and the DJM-600 will automatically grab the desired length. Then Auto-Stretch or Loop your sample!

For more about the DJM-600, CMX-5000 or the rest of the Pioneer Pro DJ Line, catch us on the web at www.PioneerProDJ.com.

MAXIMUM EFFECT.

The EFX-500 DJ Effector is the perfect complement to any Pro DJ System

EFX-500 DJ Effector

- Selectable Effect Frequency: low, mid, high
- Beat Effects: delay, echo, auto pan, auto flanger
- Digital Jog Break: zip, jet, wah, ring, fuzz
- Auto BPM Effect Buttons: 1/4, 1/2, 3/4, 1, 2, 4 time
- Effect Monitor: monitor sound effects

DJM-600 Four Channel Mixer

New DJM-600 Features:

- Auto Beat Sampling
- Selectable Beat: 1, 2, 4, 8, 16 beat
- Selectable Cross Fader Curve
- Auto Transformer
- Auto Wah Frequency Filter
- Sampler Looping & Stretching

Also includes all these features from the DJM-500:

- Auto BPM Counter
- Beat Synchronized Effects
- Four Channels with Three Band EQ: -26dB
- Fader Start Play/Fader Back Cue Play
- Inputs: 5 line, 3 phono, 2 mic
- Pitch Shifter, Delay, Echo, Flanger, Reverb

Pioneer

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Product Info, Local Dealers and more:

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PRODUCT TYPE	COMPANY	MODEL	# LENSES	#BEAMS	#COLORS	LAMP	FEATURES
Intelligent Lighting	Traxsman	Coemar Prospot	-	-	12	MSD250/2 2000hr	6 gobos, DMX, frost, prism, dim, strobe, remote focus
Laser	American DJ	Galactic Star	N/A	-	-	-	SA, auto, link (24 units), stepper motors, progs
Laser	American DJ	Laser-4800	N/A	-	-	-	Linkable, auto/manual/SA, 48 progs, 3D designs
Laser	Chauvet	CH-500 Mini Laser	N/A	-	-	-	3mW, 13 pat, SA, fast/slow, battery pwr
Laser	LyteQuest	Laser Launcher	N/A	-	-	4.9mW	Multi-beam, SA, brkt
Laser	LyteQuest	LQ-800 Baby Devil	N/A	-	-	4.9mW	160 pat, SA
Mirror Ball	American DJ	Starball II	N/A	N/A	White	28-64514 120V 300W	Projects MB-style beams, 6 rpm
Mirror Ball	Chauvet	MBK-1	N/A	N/A	N/A	4515	8" MB, pin spot
Mirror Ball	Colorado Sound N' Light	CSL MBRackCase System	N/A	N/A	N/A	2 pinspots w/ ext	12" MB, 2 pinspots w/ ext, motor arm
Mirror Ball	Colorado Sound N' Light	CSL MBPlus	N/A	N/A	N/A	50W pinspot	8" MB, mounting arm
Mirror Ball	LyteQuest	MB-008/012/016/020	N/A	N/A	N/A	N/A	8"/12"/16"/20"
Mirror Ball	MBT Lighting & Sound	MB8SM Standing Mirror Ball	N/A	N/A	N/A	N/A	8", on stand, D-batteries
Mirror Effect	American DJ	4-Play	-	-	Multi	-	SA, 4 ind mirrors
Mirror Effect	American DJ	Sapphire 4	-	-	Multi	-	Circular motion, SA, fan
Mirror Effect	American DJ	Sparkle II	-	-	Multi	-	Moonflower eff, white, 4 color gels
Mirror Effect	American DJ	X-Calibur	-	-	9	-	DMX, 4 stepper motors, fan, 9 gobos, shutter, white, strobe
Moonflower	American DJ	Onyx	-	-	7	JCR/HS halogen 500hr	DMX, progs, white, 2 step motors, SA
Moonflower	American DJ	Rampage	-	-	16	JCR/HS 15 V/150 W	Motor, DMX, SA, fan, XLR, white, multi-colored gobos
Moonflower	American DJ	Razz MaTazz	32	64	6	JCR/HS halogen 500hr	White, SA, dichroic color wheels
Moonflower	American DJ	Splitter	-	-	4	JCR/HS 15 V/150 W	SA, fan, rotating, 1 to 4 beam change
Moonflower	Chauvet	CH-202 Mini Moon	-	-	4	BRL 12V/50W	SA, rotating, static,
Moonflower	Chauvet	CH-205 Tunnel Star	-	-	Multi	FCR 12V/100W	SA, rotating, static, 2 colored dishes
Moonflower	Chauvet	CH-208 Mini Moons	-	-	Multi	4 -BRL 12V/50W	SA, rotating, 16 pat, interchange w/ Multi-Link System™
Moonflower	Chauvet	CH-212	-	-	Multi	6V/35W	Pinspot moonflower adapter, rainbow eff
Moonflower	Elektralite	Tristar 2	1	inf	10	24V/250V halogen	SA, fan cool, motor
Moonflower	LyteQuest	LQ-52	-	-	White	12V/50W	Static MF/mirror reflector

Sound System continued from page 51

magnet. When the field is the same, the speaker moves in towards to magnet. The slower the movement, the lower the frequency. The faster the movement the higher the frequency. Larger speakers can more easily reproduce lower frequencies while smaller speakers are better at reproducing higher frequencies since they can move faster.

Connections

The most overlooked components of your system, but arguably the most important, are the cords and cables used to connect all of the pieces in a sound system. Always use the best quality cords and cables available, and carry spares. Nine out of ten times, the problems in your system can be traced to faulty cords.

Cords and connectors can be divided into two groups, those for balanced and unbalanced systems. Balanced systems utilize XLR-type (3-pin, "cannon") connectors or jacks with a Tip-Ring-Sleeve configuration. The cords have three conductors inside the cable jacket, one of which is a ground or shield. Balanced cables are commonly used for microphone cords due to their ability to reject outside interference and accommodate long cable runs with little signal loss.

Unbalanced connections and cords have only 2 conductors. These are commonly found as RCA-type plugs or those used to connect amplifiers to speakers.

If your equipment has balanced ins and outs, use them. If not, try to keep your cable runs between components as short possible. This will minimize the chance of picking up outside interference.

While it is best to use balanced cables when connecting all the equipment in your rack, it is not necessary to use a balanced cable on the output of the amplifier between the speakers. It is almost impossible to induce interference on the cable between the amplifier and speakers due to the strength of the signal on these cables.

Thinking it through

Hopefully this overview of sound system basics will help you make the right decisions when it comes time to make improvements in your system. Making sure your components are working together properly will help you avoid spending money on stuff you don't really need, while revealing what new pieces of gear will take your sound to the next level.

OPTIONS	MSRP
-	$3,250
-	$499
Rem. 24 prog	$295
4 AA batteries	$57
-	$289
4-AA batteries	$69
300W ADJ-300 150hr	$199
-	$52
-	$249
-	$119
MBMAC-2 motor	$29-$149
N/A	$40
-	$229
300W ADJ-300/150 hr lamp	$229
Dichroic mirrors	$74
-	$849
	$418
-	$499
-	$259
-	$359
-	$58
-	$100
-	$300
-	$30
-	$529
-	$64

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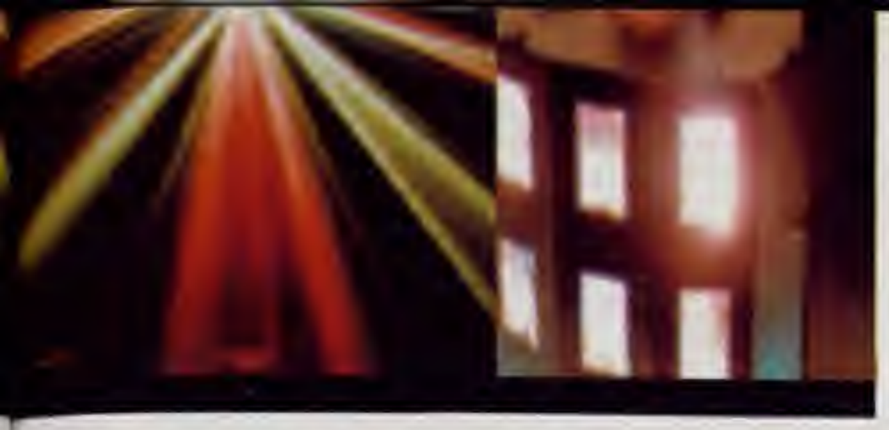
Lighting

PRODUCT TYPE	COMPANY	MODEL	# LENSES	#BEAMS	#COLORS	LAMP	FEATURES
Moonflower	LyteQuest	LQ-82	-	-	Multi	12V/50W	Rotating, SA white, 3-way
Moonflower	MBT Lighting & Sound	ME2004-1 Quartermaster	4	4	4	120V/300W	4 ind spinning mirrors, SA, brkt, lamp
Moonflower	Omnisistem	Janus	-	2	5	2-250W/120V ENH	White, SA, X/Y, fan, T protect, 20 gobos
PAR Can	American DJ	Opti-PAR	-	-	White	ZB-HX600 120V/575W halogen	Gel frame, low power, interchange lenses
PAR Can	Chauvet	PAR38B	-	-	Multi	-	PAR 38/PAR 40 reflect compat, gel holder
PAR Can	Chauvet	PAR56C	-	-	Multi	-	Chrome finish, gel holder
Par Can	Gem Sound	Various	-	-	-	-	PAR 36, 56, 64
PAR Can	LyteQuest	PAR-38BL	-	-	-	-	Black finish, lamp
PAR Can	LyteQuest	PAR-56CL/56BL	-	-	-	DYS600-C	Chrome/black, reflector, lamp
PAR Can	LyteQuest	PAR-64CL/64BL	-	-	-	DYS600-C	Chrome/black, reflector, lamp
PAR Can	Times Square Lighting	PAR 56	-	-	-	300 - 1000W	Steel
PAR Can	Times Square Lighting	PAR 64	-	-	-	300 - 1000W	Steel
Pin Spot	American DJ	CW-Spot	-	-	Multi	Imap 2000hr	Shell pat, slow rotation, 3 lbs
Pin Spot	American DJ	PL-100/CW	-	-	4	4515 6V/30W	Motor, rotating color wheel, 4 lbs
Pin Spot	Chauvet	YA-15	-	-	-	-	PAR 36
Pin Spot	Clay Paky	Pin Scan	1	1	-	12V/100W halogen	White, motor, DMX, fan, X/Y, XLR
Pin Spot	Colorado Sound N' Light	CSL SuperPin	-	1	White	100W aircraft	For mirror ball, clamp
Pin Spot	LyteQuest	PS-36BL	-	-	-	6V/30W	Black finish
Portable System	American DJ	Party Gobo Lamp	-	-	White	-	Mini 1/2 MB-motor, 4 gobos, focus, 360°, 3 rpm, 4 lbs
Portable System	Chauvet	CH-165 Light Bar	-	4	4	4-4515 6V/30W	PAR 36 fix, 16 pat, interchange
Portable System	Colorado Sound N' Light	ACL-24 Aircraft Lighting	N/A	N/A	RBYM	50W pinspot	24-28V laser, roadcased, aimable 1.2 mil CP, 2 AC eff outlets
Portable System	Colorado Sound N' Light	CSL TrussLight 12	N/A	N/A	RBYM	12 aircraft	Encased wiring, series, aimable
Portable System	Lightcraft	SL-860RM Mobile System	4	N/A	N/A	150W	PAR 38 spots, 16 pat, linkable, SA, 11' w/ bar
Portable System	MBT Lighting & Sound	LS3-6 Link-A-Beam	6	6	6	120V/100W	6 linked fix, tight beams, SA
Portable System	MBT Lighting & Sound	PF4-1 Port-A-Four	4	4	4	4-120V/250W	single fix/4 cord
Portable System	Tracoman	Mobil-Tech DJ Truss	N/A	N/A	N/A	N/A	2 stands, 2 truss adapt, 9', 10" H x 13', 1" L, 220lbs load
Rope Lighting	American DJ	RL-160	N/A	N/A	Multi	60-1W	16 ft/160ft max connect, 4 circuit, 5-pin,
Rope Lighting	Chauvet	DL-30 Duralight	N/A	N/A	Multi	6.5V/0.46W	150ft max, indoor/outdoor
Rope Lighting	Chauvet	Ropelight Party Kit	N/A	N/A	Multi		12ft, SL300 controller, multi chases
Rope Lighting	Chauvet	SL-16	N/A	N/A	Multi	80-1W	16ft, 320ft max, chase w/ controller
Rope Lighting	Gem Sound	RL-11 / RL-161	N/A	N/A	Multi	-	12', 16'
Rope Lighting	LyteQuest	RL-12	N/A	N/A	Multi	-	4 circuit, 12', 192' max
Rope Lighting	LyteQuest	RL-16	N/A	N/A	Multi	-	4 circuit, 16', 192' max
Snow Machine	Chauvet	SM-150	N/A	N/A	N/A	N/A	Adjust output, 20 cu', 0 warmup, rem
Snow Machine	LyteQuest	SN-300 Snow Maker	N/A	N/A	N/A	N/A	600W, linkable, 2 sp, 1 gal, 0 warm-up
Snow Machine	Tracoman	Antari S-100	N/A	N/A	N/A	N/A	140 ml snow/min, 5 liter, rem
Strobe	American DJ	Cyclo-Tron II	32	N/A	Multi	-	360°, rotating (head/base sep), sp control
Strobe	American DJ	Mega-Strobe	-	N/A	Multi	750W 50 mil flash	DMX, 1-15 fps, dim/sp control, I/O jacks
Strobe	Chauvet	CH-2000 Techno Strobe	N/A	N/A	N/A	CH-10008 10 mil	75W, 1-20fps, linkable, SA w/ controller
Strobe	Chauvet	CH-775 Mega Strobe	N/A	N/A	N/A	CH-775B	750W, 1-20fps, linkable, SA w/ controller
Strobe	Elation	EL-ST2X Strobe Beam	N/A	N/A	N/A	250W	Pinspot style, 1-12fps, tilt angle, brkt
Strobe	Elation	Snapshot DMX/D	N/A	N/A	N/A	110W	DMX, 1-15fps, linkable, XLR,
Strobe	Gem Sound	SL50	N/A	N/A	N/A	50W	Var sp, linkable
Strobe	Gem Sound	SL55	N/A	N/A	N/A	60W	Var sp, linkable w/ opt controller
Strobe	LyteQuest	ST-175	N/A	N/A	N/A	STR-75W	2-14fps, linkable w/ controller
Strobe	LyteQuest	ST-300 Starshot	N/A	N/A	N/A	STR-65W 10 mil	60W, 2-14fps, linkable w/ controller
Strobe	Martin	Atomic 3000 DMX	N/A	N/A	N/A	XOP 15-OF	3000W, var sp=20ms-2 sec, heat control, auto fade
UV Lighting	Chauvet	CH-400 Black Shadow	N/A	N/A	N/A	H400BL 400W	80' x 60' coverage
UV Lighting	Chauvet	F-40	N/A	N/A	N/A	F40BLB 40W	48", on/off sw
UV Lighting	LyteQuest	BL-18	N/A	N/A	N/A	BULB-18BL	18"
UV Lighting	Omnisistem	Black Lantern	N/A	N/A	N/A	T50W HQI-T/MBI-T	Dichroic UV conversion filter



MIXERS(Continued)

continued from page 25

OPTIONS	MSRP
-	$119
-	$249
-	N/S
-	$129
S-3458 150W	$35
S-3458 150W	$40
-	$29 - $58
-	$77
-	$49
-	$83
-	$63
-	$70
-	$99
-	$87
Bulb	$15
Dichroic filter	$3,495
-	$89
-	$29
Color gels	$79
-	$190
-	$1,099
Bags, tripods, bars	$999
Footswitch	$599
N/A	$219
-	$259
-	$695
Color domes	$54
-	$3
-	$36
-	$23
-	$28 / $45
RLC-1 controller	$24
RLC-1 controller	$35
-	$380
-	$599
-	$550
-	$469
-	$349
-	$57
-	$170
-	$249
Opt color domes (RBGY)	$269
-	$79
Controller	$89
RCS-2 controller	$89
RCS-2, colored domes	$89
-	N/S
-	$600
-	$50
-	$29
-	N/S

CO.	MODEL	FEATURES	SIZE	LBS.	MSRP
American DJ	Q-2221	Trans, x-F curve control, FCS, ham	4" x 12.5" x 10.25"	8	$259
American DJ	Q-3433/S	N-combo mic, FCS, Hph bass cut	2.25" x 19" x 9.5"	10	$429
American DJ	XDM-2221	Trans, x-F curve control	4" x 12.5" x 10.25"	8	$199
American DJ	XDM-3633	N-combo mic, 2 assign zones	2 RU x 19" x 10.5"	12	$599
Audio2000's	AKJ7100	Opt onboard amp (AKJ7000)	16.5" X 15.7" X 5.1"	19	$376
Audio2000's	AKJ7150	Opt onboard amp (AKJ7000)	16.5" X 15.7" X 5.1"	20	$449
Audio2000's	AKJ7300	Level meter w/ peak hold	11.8" x 19" x 4.3"	19	$477
Audio2000's	AKJ7301	Effect level/speed controls	9.4" x 19" x 4.3"	11	$351
Electro-Voice	PSX 1000	Powered SR mixer; limiter, inserts/chs	8.3" x 20" x 18.8"	44.1	$2,524
Electro-Voice	PSX 600	Powered SR mixer; limiter, Alps® Fs	6.9" x 17.9" x 13.4"	28.7	$1,788
Gem Sound	DMX-2	EQ / punch buttons	13" x 8.25" x 2"	-	$129
Gem Sound	DMX-6	-	-	-	$159
Gem Sound	DMX1030	turntable autostart, VUs	2 RU x 19" x 11"	14	$199
Gem Sound	DMX1070	Echo, turntable autostart, VUs	2 RU x 19" x 11"	14	$219
Gem Sound	MPX-5	-	7" x 9" x 2"	-	$75
Gemini	BPM-1000	x-F assign, BPM/offset displays	14" x 12.5" x 3"	10	$549
Gemini	KL-10	Punch in/out per ch, dual mode display	14" x 10" x 4.63"	8.3	N/S
Gemini	KM-130	(K), mic mixer, voice delete, echo assign	1 RU x 19"	-	$149
Gemini	UMX-3	Ham, x-F assign, curve control	14" x 10" x 4.33"	6.5	$499
Gemini	UMX-7	Ham, x-F assign, curve control	14" x 10" x 4.33"	6.5	-
Gemini	UMX-9	Ham, x-F assign, curve control	14.75" x 10" x 4.25"	9	$669
next!	PRO-100	Cue pan, talkover, x-F assign, beat indic	10" x 19" x 5"	-	$399
next!	PRO-80	Talkover, x-F assign, beat indicr, m/st sw,	8.75" x 19" x 5"	-	$299
Numark	CD Mix-1	Dual CDP ±12% pitch, FCS, wh, BPM meter	17" x 10" x 6"	-	$899
Numark	CM100	FCS, talkover, split/blend HPh cue, pan, PFL	19" x 7"	-	$250
Numark	DM1001/2X	Adjust x-F slope, ham, EQ cut, -40dB cuts	10" x 8.75"	-	$159/$179
Numark	DM1200	Sends per ch	19" x 8.75"	-	$280
Numark	DM1295	Sends per ch, S memory saved	19" x 8.75"	-	$430
Numark	DM1835/85	Beatkeeper (DM1885)	19" x 10.5"	-	$980/$950
Numark	DM2000/02X	Sends per ch, rotatable toggles , -40dB cuts	10" x 14""	-	$240/$299
Numark	EM460	KAOSS Pad w/ fingertip control, FCS	19" x 10.5"	-	N/S
Numark	PRO SM-1/-2	Fader slope controls, ham, -40dB cuts, HPh-2	10" x 14" x 4"	-	$599/$690
Numark	PRO SM-3	Fader slope, ham, -40dB cuts, split/blend cue	10" x 14" x 4"	-	$899
Numark	RM6	Aux mixer, opt mic automute, pan	1 RU	-	$380
Numark	U.P.M.	20W/ch amp w/ spkrs, dual CDP, mic incl	17" x 10" x 6"	-	$529
Peavey	3D Mix™	SRS® stereo enhancer, 5-yr warranty	-	-	N/S
Pioneer	DJM-300	FCS, HPh monitor switch	5.2" x 12.13" x 8.69"	8.1	$549
Pioneer	DJM-500	FCS, BPM counter	4.2" x 12.38" x 14"	13	$1,239
Pioneer	DJM-600	SL w/strch,BPM meter, HPh split, FCS, x-F adjust	12.38" x 4.19" x 14.06"	14.56	$1,399
Pyle Pro	1015	Echo, delay and depth control, trans	10.25" x 14" x 3.6"	9.5	$263
Pyle Pro	1020	M & Z st/m switch, cue assign, BNC	10.25" x 14" x 3.6"	9.5	$285
Pyle Pro	1910	Echo, trans, select VU, BNC, cue assign	10.25" x 14" x 3.6"	9.5	$285
Pyle Pro	720	Trans	8.7" x 10" x 3.4"	5.5	$145
Rane	MM 22z	x-F contour control, dipless resp	-	-	$999
Rane	MM 24z	x-F contour control, dipless resp, BNC	-	-	$1,299
Rane	MM 8z	x-F contour control, dipless resp	-	-	$999
Rane	MP 2016	XP 2016 opt panel w/ EQ & x-F ($749)	-	-	$1,499
Rane	TTM 52i	x-F contour control, ham	-	-	$699
Rane	TTM 54i	x-F contour control, ham, 40dB H/L cut	-	-	$899
Roland	DJ-2000	BPM counter, MIDI out, x-F assign	12.25" x 19" x 4.5"	15	$1,495
Rolls	RM65	SR mixer	1 RU x 19" x 6.5"	7	$320
SoundTech	DJ6	Talkover adjust	6 RU	9.1	$399
Vestax	PMC-03A	Adjust x-F curve	-	-	$139
Vestax	PMC-05 ProII	Adjust x-F curve, ham, pan, trans	10.29" x 4" x 12.57"	-	$799
Vestax	PMC-07 PRO	Adjust x-F curve, ham, pan, trans	10.25" x 3.14" x 14.5"	-	$1,049
Vestax	PMC-15 MkII	Adjust x-F curve	-	-	$399
Vestax	PMC-270A	Ham, rumble filters/ch, ft panel input	8.7" x 3.75 x 19"	11	$599
Vestax	PMC-46 MkII	Adjust x-F curve	-	-	$1,099
Vestax	PMC-55	Adjust x-F curve, talkover	-	-	$1,699
VocoPro	DA-1050 Pro	(K), Key control-11 step, opt mic module	2.25" x 17.25" x 6"	-	N/S
VocoPro	KJM-7900 Pro	(K), Key control-11 step, opt mic module	2 RU x 19" x 14.5"	-	N/S
Yamaha	EMX660	SR mixer, Hi-Z jack, pad sw, eff level, phant	19.63" x 10.88" x 10.88"	35	$650
Yamaha	GF12/12	SR mixer, phant pwr, PFL, 2 st aux returns	23.13" x 6.19" x 19.19"	30.8	$1,000

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Is the PC Dead?

Is it time to scrap your PC and dump your Microsoft stock?

by Reid Goldsborough

For the past five years a vocal melange of pundits and industry leaders have been predicting the death of the PC. It's a complicated, expensive, unreliable, and underutilized device, they say. IBM, the mainframe computer giant that legitimized the personal computer with the introduction of the IBM PC in 1981 included a section in its annual report last year titled, "The PC Era Is Over."

Over the 'Net, into a box

Scores of companies are racing to introduce PC replacements. Computer trade shows such as Comdex and PC Expo, which historically have been showcases for new PC products, are increasingly dominated by announcements about non-PC devices.

What's happening is the Internet, and it is indeed leading to profound changes in the world of personal computing. Rather than an end in itself, the PC is seen more and more as just one of a number of Internet access devices.

Internet appliances such as the i-opener at http://www.netpliance.com are easier to set up and use than a PC, and less expensive too. Handheld computers such as the Palm VII at http://www.palm.com are portable, popular, and increasingly connected.

For business use, network computers, which haven't been as popular as predicted by companies such as Sun Microsystems and Oracle, are quietly encroaching upon the office. A recent survey by *Computerworld* magazine found that 35 percent of businesses are using network computers or other "thin clients," including PCs that run Microsoft Windows but don't have hard, floppy, and CD-ROM drives.

Network computers such as the Sun Ray at http://www.sun.com/sunray cost less to buy, and more importantly, to maintain than PCs because programs are accessed and upgraded from a central server computer instead of individual hard disks.

Then there are "set-top boxes" that access the Internet through your TV, such as Microsoft's WebTV at http://www.webtv.com, and Web phones such as the Sprint PCS Touchpoint at http://www.sprintpcs.com/wireless.

Finally, with "voice portals" such as Tellme at http://www.tellme.com or 800-555-8355, you can access over the Internet snippets of information such as stock quotes and weather forecasts for free using a plain old telephone.

Just a flick of a switch

It might seem that, like the mainframe computer before it, the PC is about to be supplanted by newer and simpler technologies. Even Microsoft, which has a vested interest in consumers buying as many PCs as possible, is hedging and planning to adapt its software to the Internet.

The thinking behind this Net-

centric vision is elegant. As spelled out by one of its architects, Sun Microsystems CEO Scott McNealy, the crucial resource isn't the PC but information, which should be as easy to access as electricity. You shouldn't have to think about, let alone wrestle, with over-engineered access devices.

Not so fast

There's much to be said for this vision. But it ignores one key reality. No non-PC device on the market or the drawing boards is as versatile as the PC. You can use a PC for the most wide-ranging of tasks, from budgeting to game playing, from letter writing to video editing.

It's this versatility that has validated the "personal" in "personal computer." By choosing your components, peripherals, and software and by customizing your programs with interface tweaks and productivity-boosting shortcuts, you can adapt a PC, to a remarkable degree, to the way you think.

Sacrificing this versatility for a more stable and less expensive networked or portable machine is like going back to public transportation after buying your first car. Sure, it's more efficient in a planetary sense. But you lose the element of control.

The versatility of the PC is also responsible for its popularity, which isn't likely to fall any time soon. The PC industry continues to experience annual double-digit growth, and more than half of homes in the U.S. now have PCs.

Bigger and bigger

This doesn't mean that non-PC devices won't catch on. But they will supplement, not supplant, PCs, I predict. eTForecasts, a Buffalo Grove, Illinois based market research company, agrees. It recently projected that Internet appliances, handheld computers, and other non-PC devices in use worldwide will grow from 21.5 million units today to 596 million in 2005, a huge increase. But it also projected that over the same time period the number of PCs in use worldwide will grow from 521 million units to a staggering one billion units.

Later on this century you might walk around with computer chips embedded in your body. But in the meantime, you'll likely be sitting in front of a PC. The beige box isn't buried yet.

Internet appliances such as the i-opener at http://www.netpliance.com are easier to set up and use than a PC, and less expensive too. Handheld computers such as the Palm VII at http://www.palm.com are portable, popular, and increasingly connected.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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Each deck has its own volume control, followed by a total bass and treble control, which also functions for additional tape input. The tape input has its own volume control, and can be used for either a pre-recorded tape programme from a tape recorder, or for the introduction of an additional record deck.

The microphone input operates with most good quality high impedence microphones and has its own control quite separate from the deck facilities.

The cue monitor allows silent listening by headphones of either decks or tape input quite independently, whilst continuing to broadcast from any section.

Simms Watts make a range of power amplifiers and speaker cabinets suitable for D.J. use. As far as use of the power amp is concerned, this, of course, must always be a matter of personal choice. As a guide, the Simms-Watts #12002 P.A. Amplifier (70 Watt) and either, one only #12022 P.A. Column (2 x 12") or two only #12003 Columns (1 x 12") would be an appropriate outfit to use in conjunction with the Disco-Dex unit.

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Mackie launches a different kind of Web page

Ever want to know how to record a Grammy nominated album, become a Grammy Award winning producer or go backstage at the Grammy Awards? Would you like advice on how to record and produce your music, or even do a solo album at home, from guitar god Alex Lifeson of Rush or Rikki Rockett of Poison? Why not start a production and development company and produce theme songs for major league baseball teams, like the Yankees, Mets and Red Sox? How would you like to get into movies and mix sound for gazillion-dollar motion pictures like *The X-Men* or produce the soundtrack for the latest James Bond epic, *The World Is Not Enough?*

Mackie Designs has tapped the vast cornucopia of knowledge found in the minds of the power brokers of Hollywood and beyond, and they're bringing it to the masses through a new web page, Mackietone.Com (www.mackietone.com).

Mackietone.Com features user profiles, success stories, application articles, news flashes, product information, a complete database of product reviews and industry awards, and there is even news about the Mackoids who build the stuff! The "Aux Sends" section features links to some of the most fun, bizarre and intriguing music and sound-related web sites on the planet, the "Aux Returns" section features some of the great letters, funny pictures, interesting comments and bizarre stuff people send us from all over the planet, and the "Blessed Mixings" section features articles related to sound reinforcement for worship.

Mackie's trade show "World Tour" schedule is posted for the entire year, so you know when and where you can press buttons, turn knobs, tweak dials, listen to loudspeakers, record your voice on the new HDR24/96 hard disc recorder in the "Be A Rockstar" recording booth, and more.

Mackietone.Com has also become a source of information for the main-stream entertainment media. VH1.com reported on Mackietone.Com 's article about Alex Lifeson's use of his D8B, where Lifeson exclusively announced that, after a three year hiatus, Rush would be heading back into the studio in October 2000 to record the band's 17th studio album. Alex's Mackietone.Com article and comments became the hot topic on numerous rock radio stations across America and Canada once the story was picked-up and reported by VH1.COM.

it's HOT

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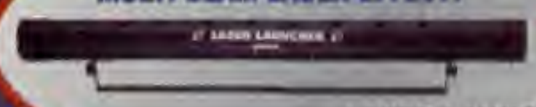

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it's HOT

Get Scratchin' with the Phat Pak

Numark Industries has introduced their third all-inclusive DJ kit, the Phat Pak. The Phat Pak joins a line of very successful Numark DJ packages that include the DJ in a Box and the Battle Pak. Numark was the first manufacturer to introduce a DJ kit in 1997 with its first series of the DJ in a Box. With the introduction of the Phat Pak, Numark now has a line of DJ kits that offer many possible choices for all kinds of DJs, from beginner to professional.

The Phat Pak contains two TT-100 turntables with direct drive, ±10% pitch adjustment and an adjustable S-shaped tone arm. The TT-100 also features 33, 45, 78 RPM operation with forward and reverse direction, strobe illuminator, anti-skate system, and aluminum platter. A removable headshell with mounted cartridge, two anti-static slipmats and adjustable feet are also included.

The mixer is a DM1001EX, which features a chrome faceplate for a highly professional look. Under the hood you'll find a quick cut crossfader with hamster switch and slope adjustment, 1 mic, 4 phono and 2 line inputs, gain, treble, mid, and bass control on every channel, sweeping ±30dB cuts, Alps™ smooth faders, and transform buttons.

The Phat Pak also features a set of M-1 220W self-powered speakers, a WM-100 microphone.

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Steel Yourself a Stand

Music Industries Corp., has introduced a new pro audio stand to it's Quik-Lok® product line. The new Quik-Lok S-224 Steel Tripod Speaker Stand is designed specifically to improve the performance of high-output loudspeakers in Mobile DJ, live sound, house of worship, and many other mobile sound reinforcement applications. The S-224 features rugged steel tubing that will securely support speaker cabinets of up to 90 lbs., with either 1-3/8" or 1-1/2" inch diameter standmount sockets. Its minimum height is 50.8" and maximum 74.4". The base-spread diameter is 37.8" for sure footing. The "one leg setting" design of the S-224 assures that the stand is correctly set-up every time you use it. It folds up to 60.6" and weighs only 9.5 lbs. MSRP: $89.95

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it's HOT

Just Beginning to C

SoundTech Pro Audio, a division of Washburn International recently debuted its AudioChoice line of entry-level pro audio equipment with the release of the C100 Sound System, which features a full speaker and mixer system in one package. This system includes a four channel powered mixer, two two-way speaker cabinets and a dynamic microphone. The mixer is rated at 100W @ 4 , has four 1/4" and four XLR/mic inputs, a three band EQ and reverb. The speaker cabinets feature a 10" woofer with a solid state tweeter housed in a sturdy, resonant cabinet. The C100 package also includes a mic cable and two speaker cables so you can use the system right out of the box. MSRP: $399.90.

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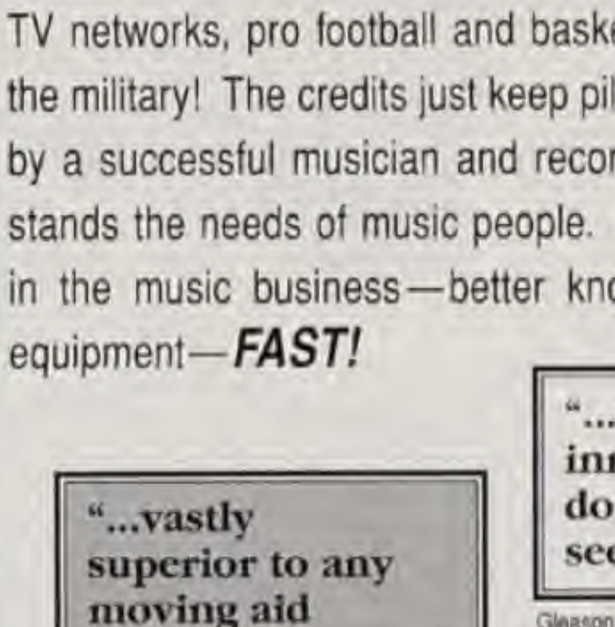

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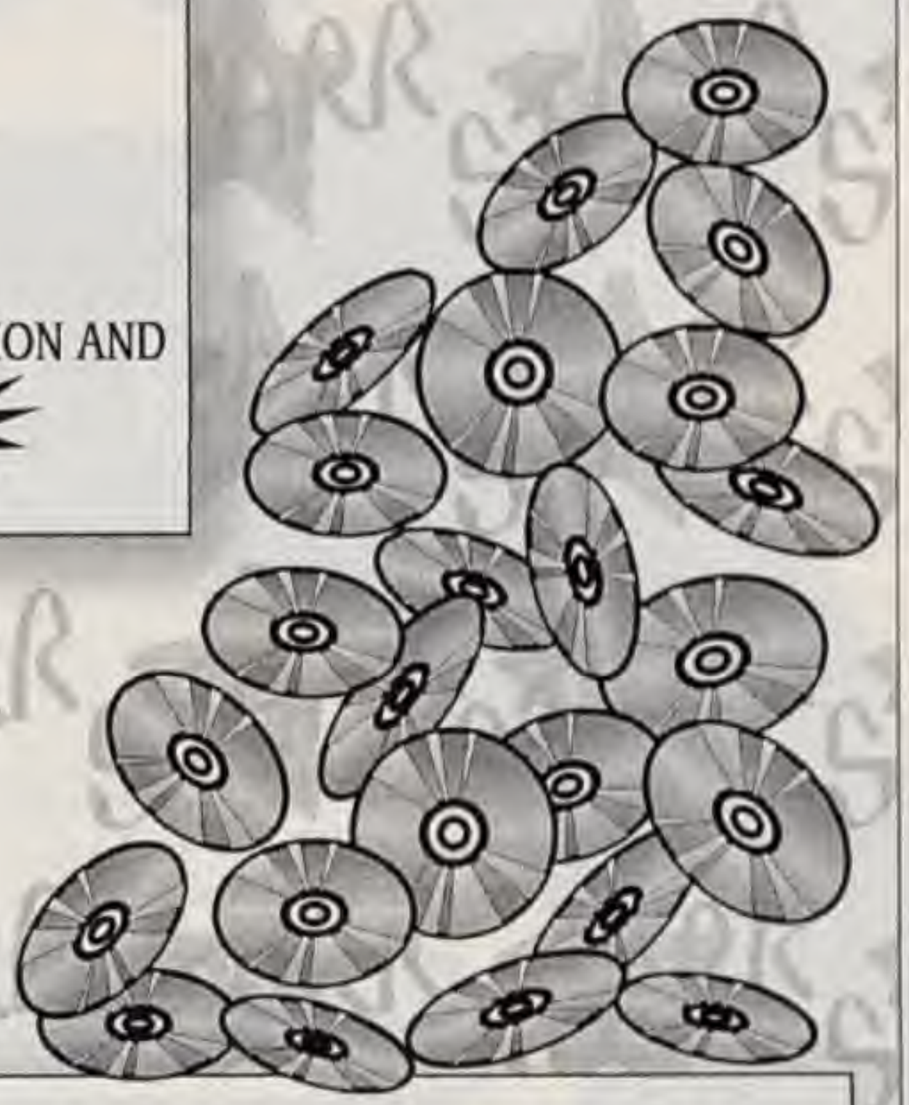

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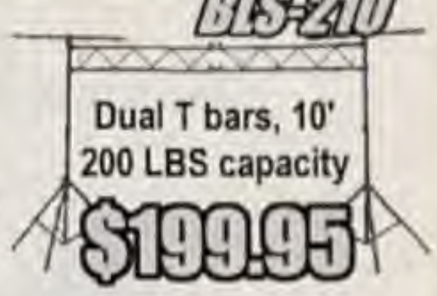

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American DJ helps Club Rumba's salsa-style atmosphere sizzle by producing an extravagant light show created by over fifty of their lighting products. "The American DJ lights have definitely enhanced the atmosphere at Club Rumba," said Reuben Porras, Chief Financial Officer of Club Rumba and part-owner of Kamachos Industry. "When American DJ introduced their product to us, the nightclub took on a whole new look. The lights seem to combine with the music and helped to achieve a true salsa environment."

Club Rumba consists of 2 floors, with each floor's music beating to a different drum. The main floor sizzles with an energetic salsa beat, while the upstairs is divided into two distinct rooms. One room features pop music, and the other plays an Espanol beat. A large variety of American DJ lights are projected throughout the club and are programmed to enhance all types of music, creating an electrifying atmosphere.

To provide this unique club with such lighting intensity, the following American DJ fixtures were chosen for the package installed at Club Rumba: 4 Avengers, 14 Scramblers, 4 X-Cess, 2 H20, 24 Par-56, 1 Raven, and 1 Shadow. Club Rumba also chose 5 DP DMX 20L dimmer controls to help accent an electrifying light show.

Not only did Club Rumba choose a powerhouse lighting package, they also took advantage of a special gobo feature offered by the Scrambler. The Scrambler is a multi-colored gobo projecter that allows a specific club's custom logo to be projected as one of their gobo patterns. In this case, Club Rumba choose 4 Scramblers to project their exclusive logo all over the place.

Along with multi-color beams and gobos, Club Rumba choose some more unusual effects. For example, the H20 is a brand new effect that projects an image of smooth, flowing water. Combined with a tranquil Latin beat, the H20 can create an exotic tropical atmosphere for the slow dance set.

The responsibility of installing the new lighting system in Club Rumba was given to Richard Rutherford, part owner of Entertainment Environment Equipment. A professional installer with 15 years experience, Rutherford has designed and built over 1,500 nightclubs throughout the world.

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